Illustration

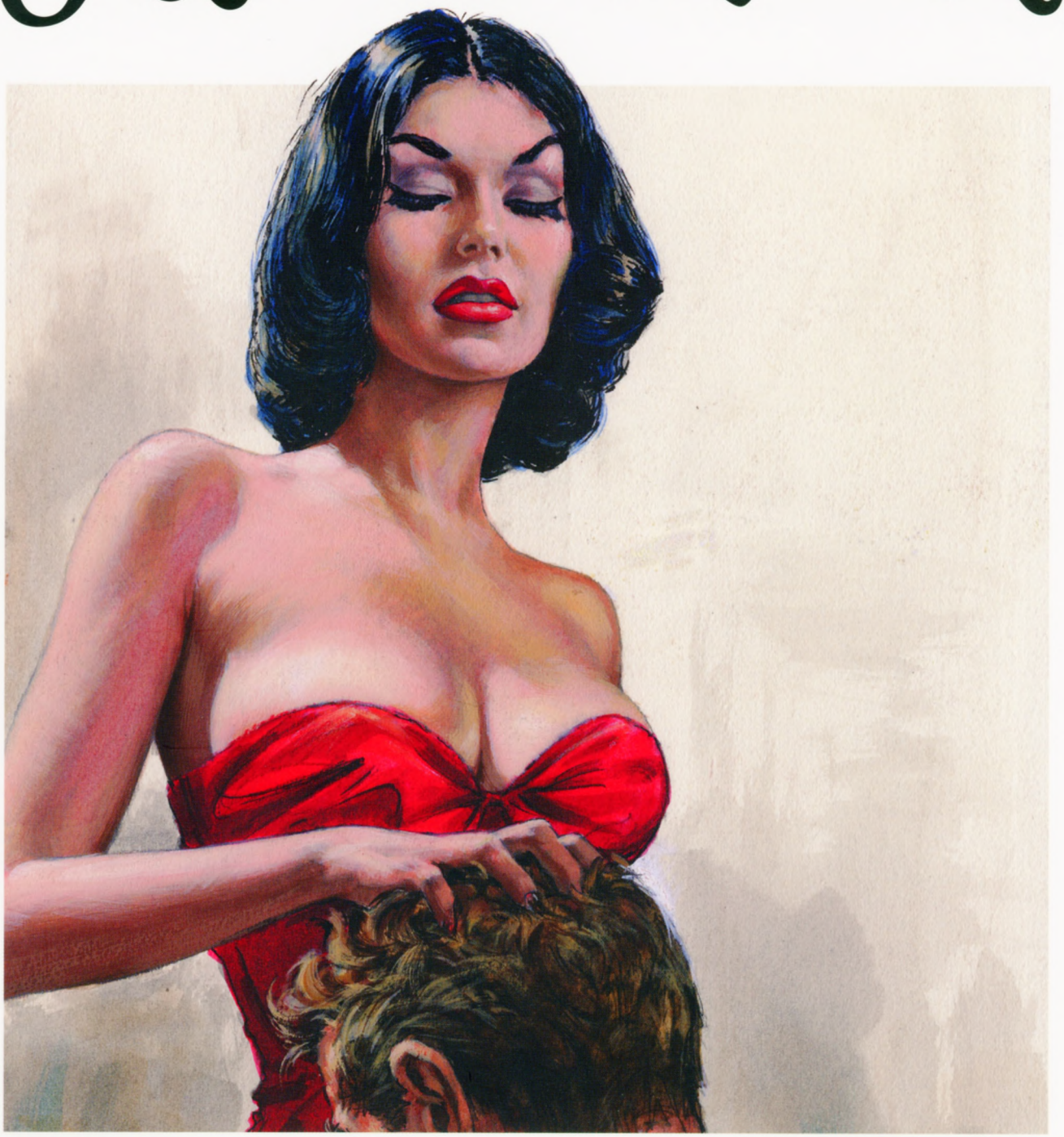

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Illustration

Contents

4 The Notebooks of Paul Rader
by Lynn Munroe

32 Ted Lewin: My Life as an Illustrator
by Ted Lewin

64 Edwin John Prittie: American Illustrator
by John L. Prittie

78 New and Notable

80 Exhibitions and Events

From the Editor...

In this issue, we feature a fresh look at an artist originally profiled in *Illustration* #9, Paul Rader. Author Lynn Munroe's recent discovery of Rader's misplaced (and presumed lost) notebooks enabled the completion of a comprehensive checklist of the artist's work, a list that has been in progress for over 10 years. We have a lot of great original art this time, as well as the publication of that completed checklist.

Our second feature is a fascinating autobiograpy by award-winning illustrator Ted Lewin. In his early years, Ted was a professional wrestler, as well as being an illustrator of the men's adventure magazines in the 1960s. His later work in children's books has brought him honors such as the prestigious Caldecott Award, as well as the Hamilton King Award from the Society of Illustrators.

Our final story concerns the artist Edwin John Prittie, written by his grandson John L. Prittie. Best known today for his work on the "Horrors of War" gum cards, Prittie should also be recognized for his many wonderful book illustrations.

Now, on with the issue!

Daniel Zimmer, Publisher

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Cover of the *New Yorker*, December 8, 1951

Cover of the *New Yorker*, September 5, 1953

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Henry Fonda and Anne Bancroft in the Broadway drama *Two for the Seesaw*, January 26, 1958

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Original illustration for *The Cruel Touch*, Midwood F259, 1963. Gouache on board. Image courtesy of Brian Emrich. INSET: Midwood F259

Isaac Paul Rader, self portrait

The Notebooks of PAUL RADER

by Lynn Munroe

Paperback book cover artists are often confined to the narrative of the book they've been hired to illustrate. When he was asked to create a series of cover images for Midwood Books in the 1960s, Paul Rader transcended all restrictions by ignoring the story and instead capturing the essence of the feel of the whole genre of sexy paperbacks with paintings that looked like pin-up art. The Great American Pin-up had flowered during World War II, and countless gas station calendars and Army base lockers were brightened by colorful imaginings of healthy, beautiful women. Rader was a great pin-up artist too, but instead of calendars or centerfolds, he painted paperback covers. Today, Isaac Paul Rader is still celebrated for the hundreds of vibrant paperback book covers he created over 40 years ago.

Paul Rader was born in Brooklyn, New York in 1906. He grew up painting in Toledo, Ohio, Detroit, and Philadelphia. In the 1940s he moved back to New York City and became a commercial artist. He retired from commercial work in 1970, and continued to paint and teach until he died in Florida in 1986.

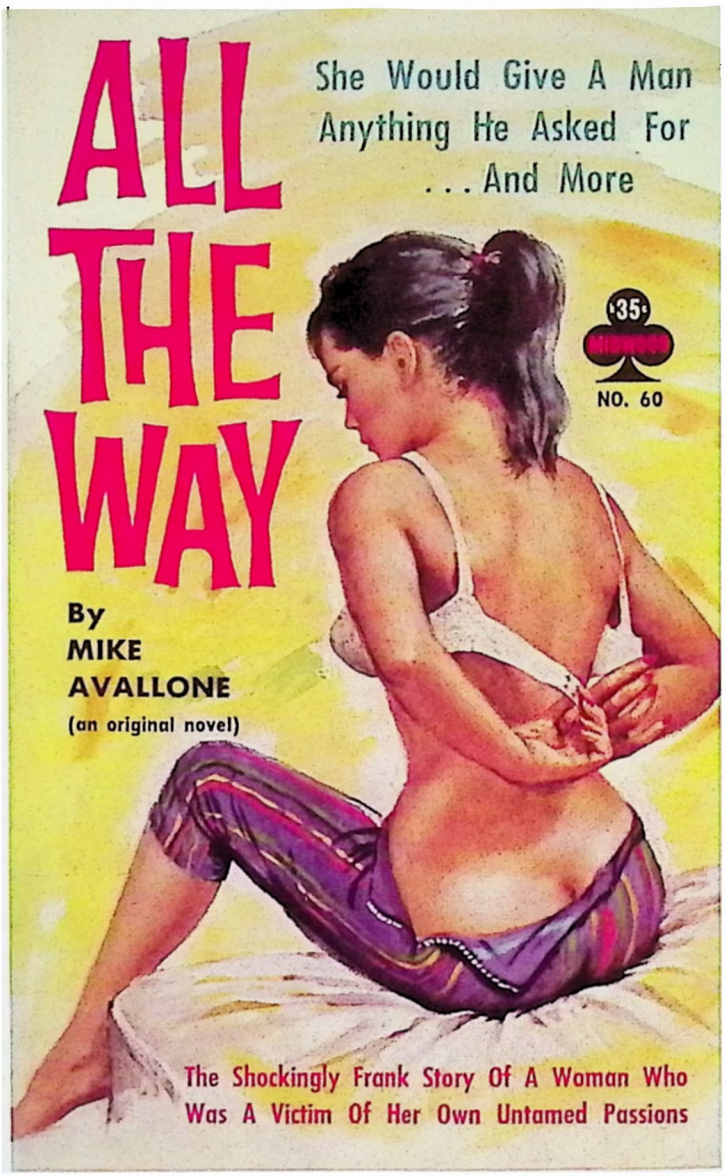
A decade ago, when I tracked down Paul Rader's widow Edith in Ocala, Florida for the article that appeared in *Illustration* #9, I told her I was looking for Paul's list of all of his paperback covers. She told me all his papers had been thrown out after he died. Disappointed, I tried to create a Rader checklist from scratch. I utilized the help of many friends in the paperback hobby, and we looked at a lot of book covers, and I used the paperback price guides. Signed Raders (that is, cover art with his distinctive "Rader" signature or sometimes just the letter "R" visible) were a breeze, other covers were just guesswork. I knew some of my guesses were wrong, and I knew there were some covers I was going to miss. But it was a start. After Edith Rader died, I kept in touch with their daughter Elaine. The years went by. And then Elaine contacted me with a big surprise.

Elaine Rader was looking through an old box of stuff in her basement when she found her father's notebooks. Her mother had been mistaken, she didn't throw them out, she put them in storage. Covering the years 1920 to 1970, the notebooks listed every painting and illustration he had ever sold, and included information about who bought each one, how much was paid, and the date of each sale. The notebooks included all his paperback covers and magazine illustrations. Elaine figured this information would be of interest to me. She was right. I compared her father's notes to my list and was pleased to see we had gotten a lot of them right. We had also missed a lot, and assigned a few to Rader that he did not paint. We now correct those mistakes this year with the first ever complete, and authorized, Paul Rader checklist, based on the notes he made in his notebooks.

This checklist now covers ALL of his commercial paperback and magazine work from 1956 (the date of his first paperback cover) until he retired in 1970. Advertising and portraits and all of his early illustration work in the late 40s and early 50s for magazines like *American Weekly*, *Family Circle*, and *Redbook* are outside our sphere of interest here. Around 1957, Paul Rader signed on with the Balcourt Art Service agency, and Ed Balcourt began getting work for Paul in magazines like *Swank*, and with paperback publishers like Midwood.

The information for each painting in the notebook varies.

Midwood 8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She Would Give A Man Anything He Asked For ... And More
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Midwood 60

Some listings give the published title and book number; others are just a description of the art. Some detective work was required to locate the latter, but I think I found almost all of them.

The notebooks are amazingly detailed, but they are not always 100% complete. Rader was jotting quick notes as he went along, so there may be book sales that he simply forgot to record, or that he omitted for one reason or another. For example, in February 1963, Rader notes he was paid Second Rights to reprint his art for *My Body, Your Bed*. There is no first appearance of that title earlier in the notebooks. Either he failed to note it, or it appears under some other title. I can guess what it might be, but there is no way to be certain.

All of Rader's hundreds of Midwood covers are found in the notebooks—except for two which I believe are Raders strongly enough to include here also: the first one, Midwood 8, *Carla*; and Midwood 60, *All the Way*. I still think those are Rader covers, although I don't find them entered in the notebooks.

Carla (1958) is not only Rader's first Midwood, it is also unquestionably his work, from its style right down to the big "Rader" signature in the lower right corner. He might have just forgotten to list it, except there is a 1958 sale that I find no book for, so I wonder if it might be the painting Midwood used for *Carla*. That listing says "Seductive blonde on floor—'Tildy.'" The price paid, $150, matches what Midwood paid him for later covers in 1958. *Carla* features a seductive redhead on the floor, and it's easy to change hair color (maybe she's a strawberry blonde?), but that title is wrong. Another reason I think this is *Carla* is because when *Carla* was reprinted three years later, there is a note in Rader's notebook that reads "Girl on floor—$37.50." $37.50 was his standard fee for Second Rights payments at that time. So, it **might** be *Carla*. But Rader painted more than one "girl on floor," so it could also just as easily be a reference to a different painting. Perhaps Rader just failed to make a note for the sale of *Carla*.

All the Way, Midwood 60, is not signed, so technically since it's not in the notebook there is some possibility that it's not Rader. The problem is it looks exactly like a Rader, and has been identified as a Rader by collectors since day

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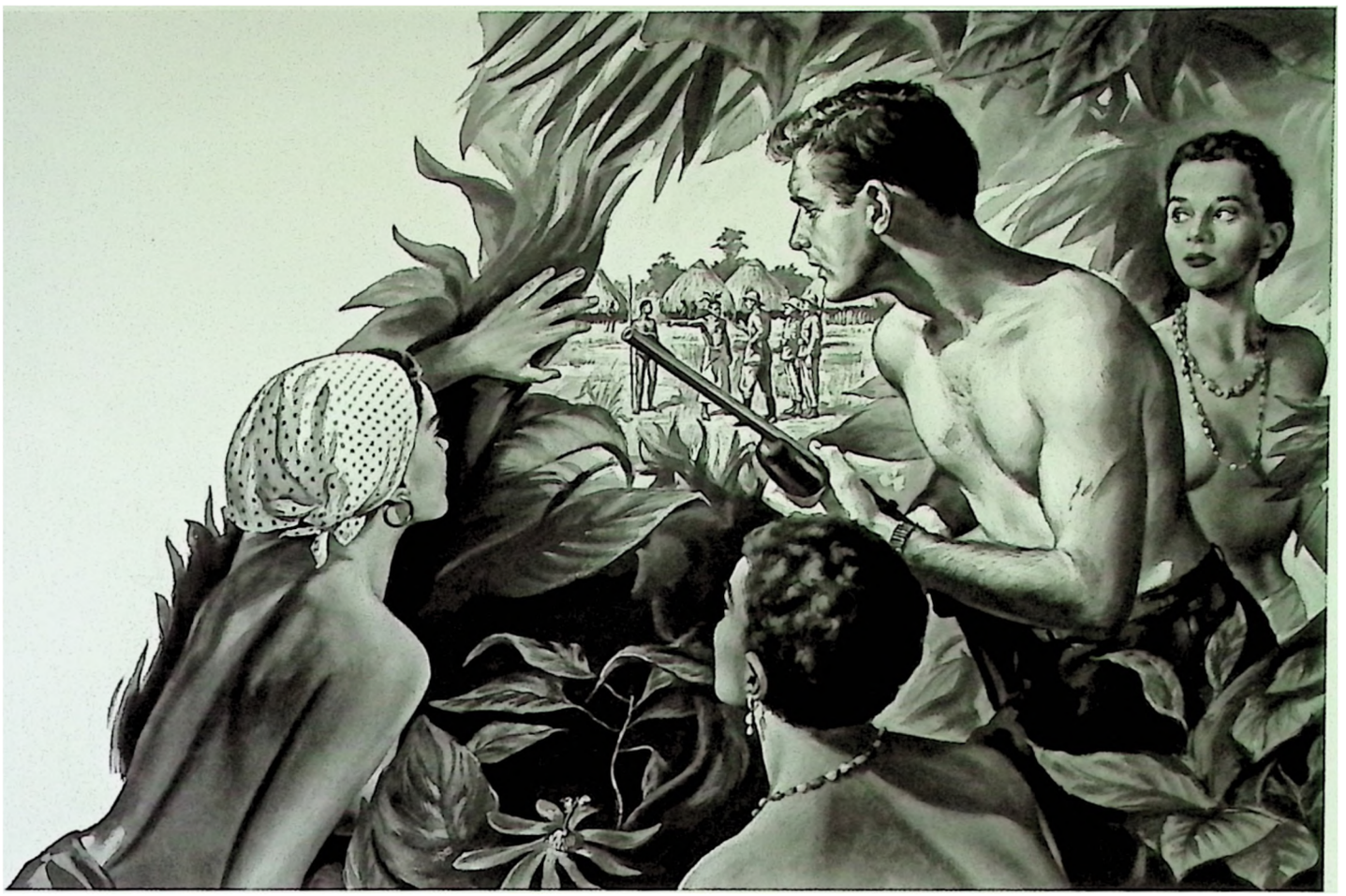
UNDER WOOD BOOKS

Original illustration for *The Easy Way*, Midwood 32-421, 1964. Gouache on board, 16.5" x 9.5". Image courtesy of Heritage Auctions, HA.com



Original interior illustration for *Sportsman*, Vol. 7, #2, March 1959. Gouache and watercolor on board. Image courtesy of Rich Oberg

Original interior illustration for *See*, Vol. 18, #5, May 1960. Gouache and watercolor on board. Image courtesy of Rich Oberg

Original illustration for *A Woman Must Love*, Midwood 33. Gouache on board. Image courtesy of Tom Lesser

one. Midwood re-used the art two more times, and when the second appearance was published there is the mystery note: "Second Rights $37.50 'My Body, Your Bed.'" Could that be *All the Way*? It is a painting of a woman sitting on a bed. Or is there a missing Rader painting called "My Body, Your Bed" yet to be discovered?

Based on the fact that they are not mentioned in Rader's notebooks, I now believe that the following books from my previous lists (or other sources) are **not** Rader:

MIDWOOD

31 *The Wife Next Door* (and its reprint *Call Girl Love*, Edka 115)
38 *A Doctor and His Mistress*
45 *Two of a Kind* (this is Victor Olson)
49 *Farm Girl*
65 *Nurse Carolyn* (and its reprint *Maternity Ward*, All Star 135)
71 *A Woman*
Y128 *Intimate* (and its reprint *The Fires Of Autumn*, All Star 139)
F177 *Ladder of Flesh*
F198 *Voluptuous Voyage* (this is Bruce Minney)
F213 *Sleep-In Maid* (and its reprint *Cindy*, Bee-Line 167)
F233 *Immoral Lady*
F244 *By Her Body Betrayed*
F267 *Everybody Welcome* (reprinted as 33-639)
F290 *The Intruder*
F295 *The Heat of Day* (I now believe this is Victor Olson)
F323 *Just the Two of Us* (this is Bruce Minney)
F324 *So Eager to Please*
32-401 *Divorcee*
32-470 *Punish Lesson*
32-479 *Private Party* (reprinted as 34-903)
32-512 *The Lady Awaits*
43-592 *Lost Island*
33-639 *The Girl Next Door* (see F267)
34-736 *Break the Rules / Campus Affair*
32-903 *Sin Sorority / The Waitress* (see 32-479)
34-151 *Teacher's Pet / Private Lessons* (this is Alvara)

Other publishers:

ACE

D333 *Stranglehold*
(My source for this citation was the esteemed online site Ace Image Library, but I don't find this book listed in Rader's notebooks.)

BEACON

B300 *Lingerie Ltd.* (this is R. Gifford)
B655F *Sin Doll*
B905X *Velvet Jackpot* (this is Victor Olson)

BERKLEY

G185 *Wicked Woman* (this is Victor Olson)

CHARIOT

CB105 *Sex On Tap*
CB175 *Company Girl*
CB200 *Pick-Up*

GOLD STAR

IL7-14 *A Nice Way To Die*

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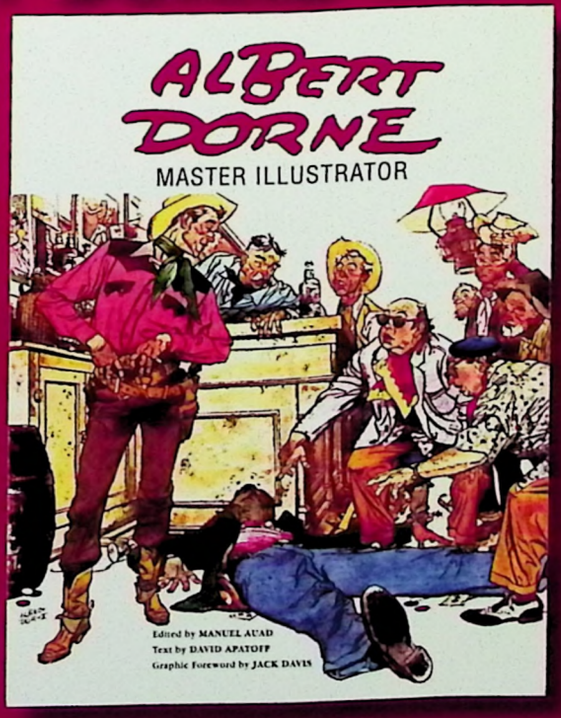

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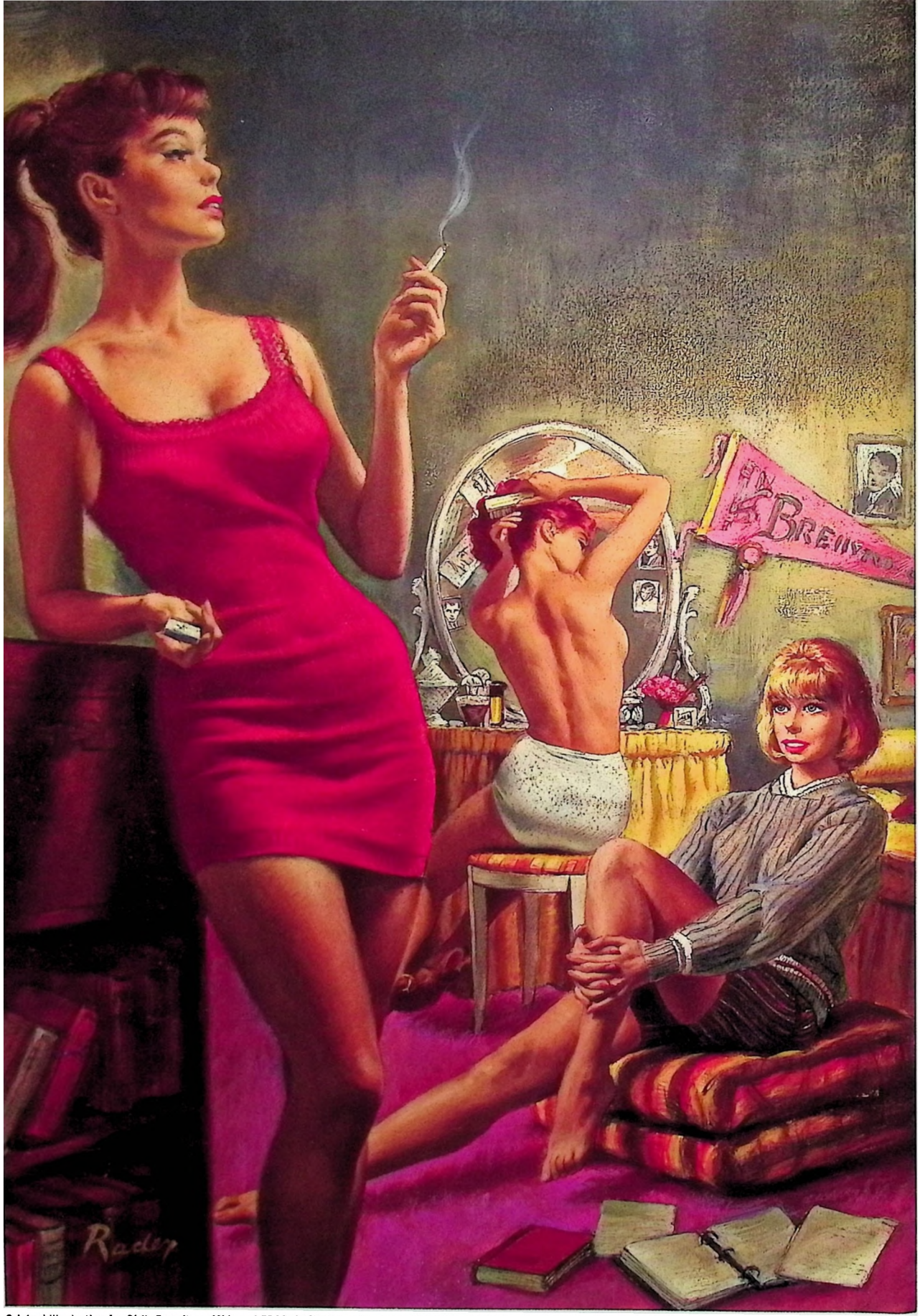
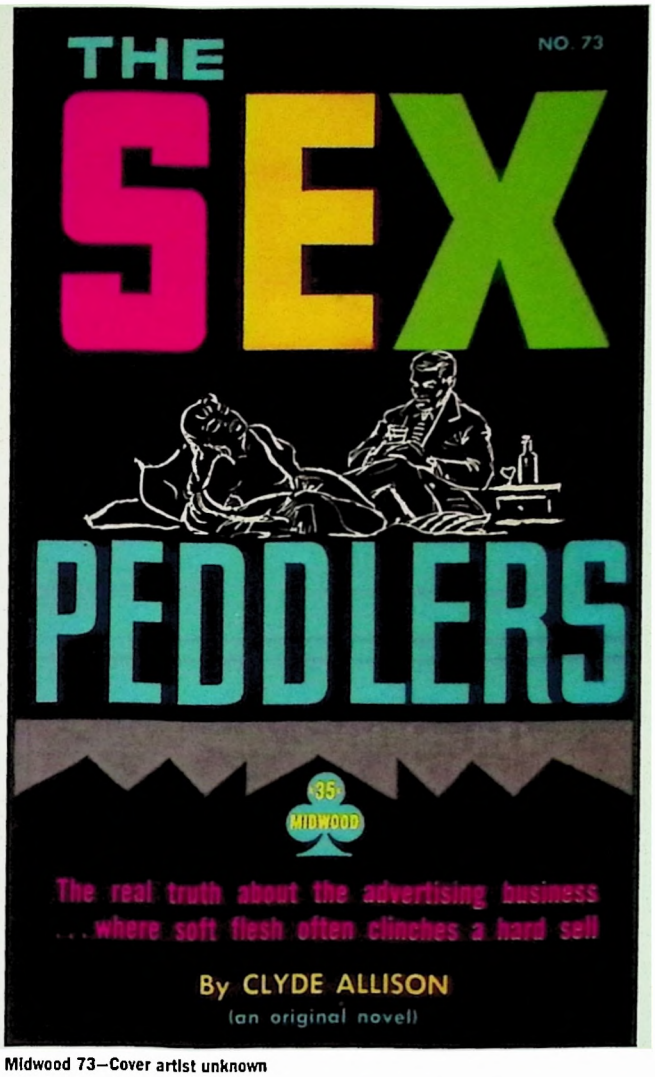


Original illustration for *Girl's Dormitory*, Midwood F343, 1963. Gouache on board, 17.5" x 10.5". Image courtesy of Heritage Auctions, HA.com

Midwood F271



Midwood 73—Cover artist unknown

Also missing from the notebooks are most of the recycled Rader covers found on later publishers like All Star and Private Edition. We were told Rader did these, but if so he didn't write about it in his notebooks. Perhaps he kept a separate list of those sales? He does mention some of the Bee-Line recycles, but there are Bee-Line Raders not mentioned.

Some highlights from the notebooks are shown here.

Each listing in the Rader notebooks gives the date he finished the painting, who it is for, and, fortunately for us, a short description of the painting. For example, the familiar Rader painting *Her Private Hell* is in the notebook as: "*Sample—girl pressing against her image in large mirror, dressing gown down to hips.*" And then the date he finished the painting: "*December 12, 1962.*" Then at the left, Rader later adds the date he sold the painting and the amount he was paid after his agent's commission. For example, the listing for *Her Private Hell* has "*Jan. 15, 1963, $230.*" Sometimes Rader adds the published title. He did not do so on this book, but there is no mistaking that description.

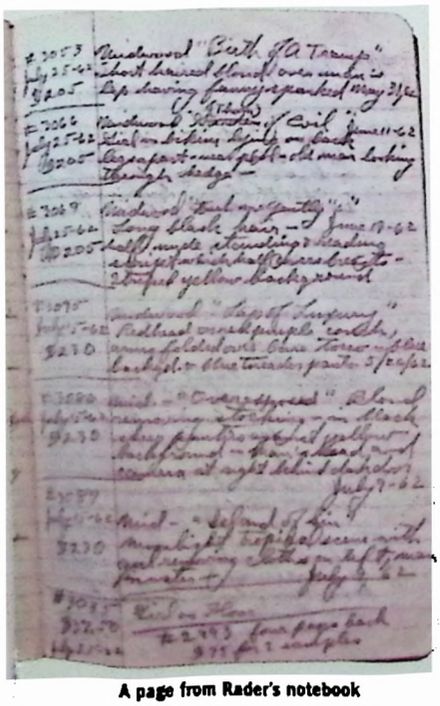
As you might expect, there were several "surprises" in the notes. I have always maintained that Midwood 73, *The Sex Peddlers* by Clyde Allison, has one of the ugliest covers on any 1960s paperback. They had Paul Rader doing covers then, why not a Rader cover for *The Sex Peddlers*? The notes show that Rader DID paint a cover for *The Sex Peddlers*:

For Harry Shorten—The Sex Peddlers—Blond on back—open orange jacket—black leotards, knees apart—blue background. Sold Dec 15, 1960.

Somehow this cover art wound up on the next Midwood, a "third big printing" reprint of *Connie*. They already had a Rader painting for the original appearance of *Connie* that they should have used, and they would use it again (making one wonder why they switched the art for Midwood 73 to 74). So instead we get a dark and ugly black cover on the riotously hilarious, light and breezy *The Sex Peddlers*, and we get the cover Rader painted for it on the reprint of the dark and brutal *Connie*. Maybe somebody decided it looked like

Midwood 18

Midwood 64



A page from Rader's notebook

she was peddling it just a little too much. From Rader's notebook:

December 1960—Monarch Books cover (to Harry Shorten) "Have Love Will Share." Blond leaning forward on elbow—Pastel background—black lace night gown. $180.

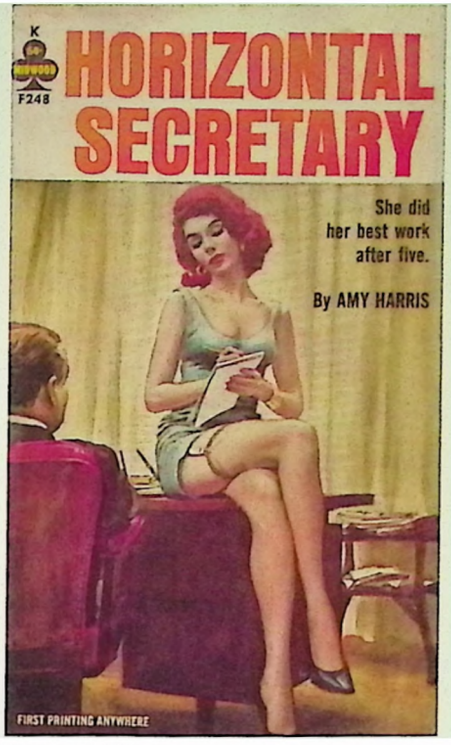
"Monarch Books" is lined through in Rader's notebook. They passed on his cover and went with a different artist for *Have Love, Will Share*, Monarch 195. Harry Shorten then bought the painting and *Million Dollar Mistress* had one of the truly brilliant covers of the 1960s. Not sure why Monarch couldn't see Rader's genius, but he would never work with them again.

Universal—LOVE TUTOR—May 13, 1963. Brown haired 30 year old woman in blue dress putting on stocking. Blond 17 year old boy in foreground—hands behind head.

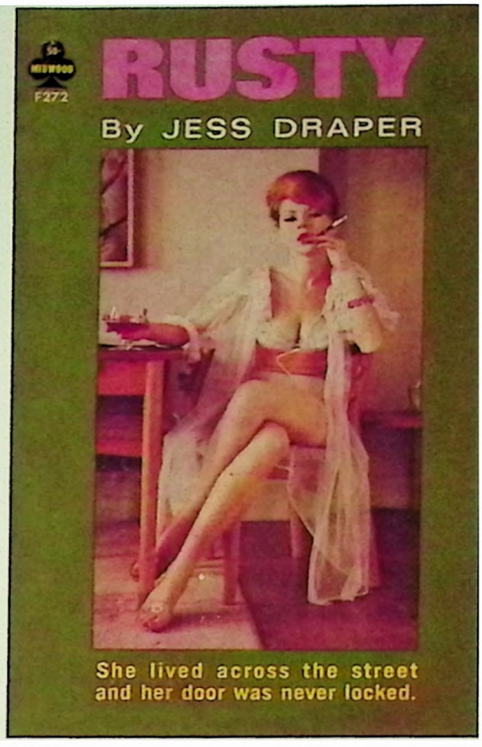
This description does not match the cover Universal published on *Love Tutor* (Beacon B624F, different artist.) There is no sales information noted, so they must have passed on it. (Rader had submitted this painting to Universal before, in April 1960.) But take a look at *One Kind of Woman*, B657F, from later in 1963. There is Rader's brunette in a blue dress putting on her stocking. They used it anyway. In a move Beacon Books did time after time, they have taken half of Rader's (unused) *Love Tutor* painting and married it to cover art by a different artist from *Strange Thirsts*, (Beacon B264, 1959) to create a "new" cover for *One Kind of Woman*. According to Rader's notes, he was never paid for that art.

February 1963—Midwood "Horizontal Secretary." Lisa Karan model sitting on edge of desk, legs crossed, dress hiked up. Yellowish curtains background.

Beacon B657F



Midwood F248



Midwood F272

There are hundreds of notebook entries, but this is the only time Rader names his model. Lisa Karan was highly regarded by the illustrators of the day and modeled for a lot of men's adventure magazine illustrations for artists such as Bruce Minney and Norm Eastman.

Rader was a regular photographer for *High Fidelity* magazine, and sold several photos to paperback publishers. Midwood F272—*Rusty* by Draper, 1963, has a photo cover

ORIGINAL ART FOR SALE
Orson Lowell, 26"x20" - $1,500
Arthur Keller, 26"x20" - $800
Joseph Pennell, 5"x8" - $500
George Rozen, 21"x24" - $3,500
Orson Lowell, 14"x14" - $500
Julie Bell, 11"x15" - $4,000
Roy Krenkel, 10"x14" - $1,500
Boris Vallejo, 20"x30" - $9,000
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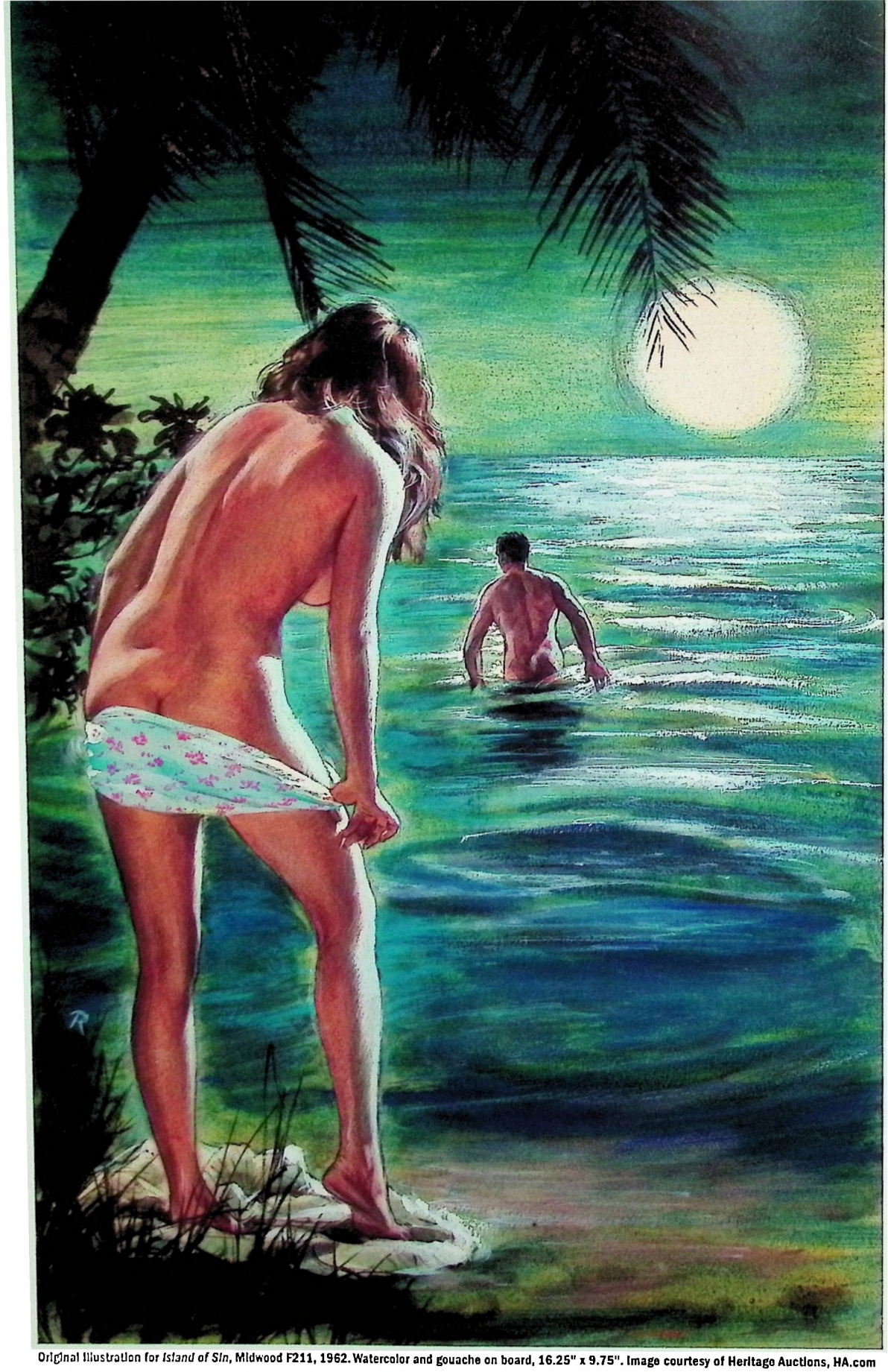
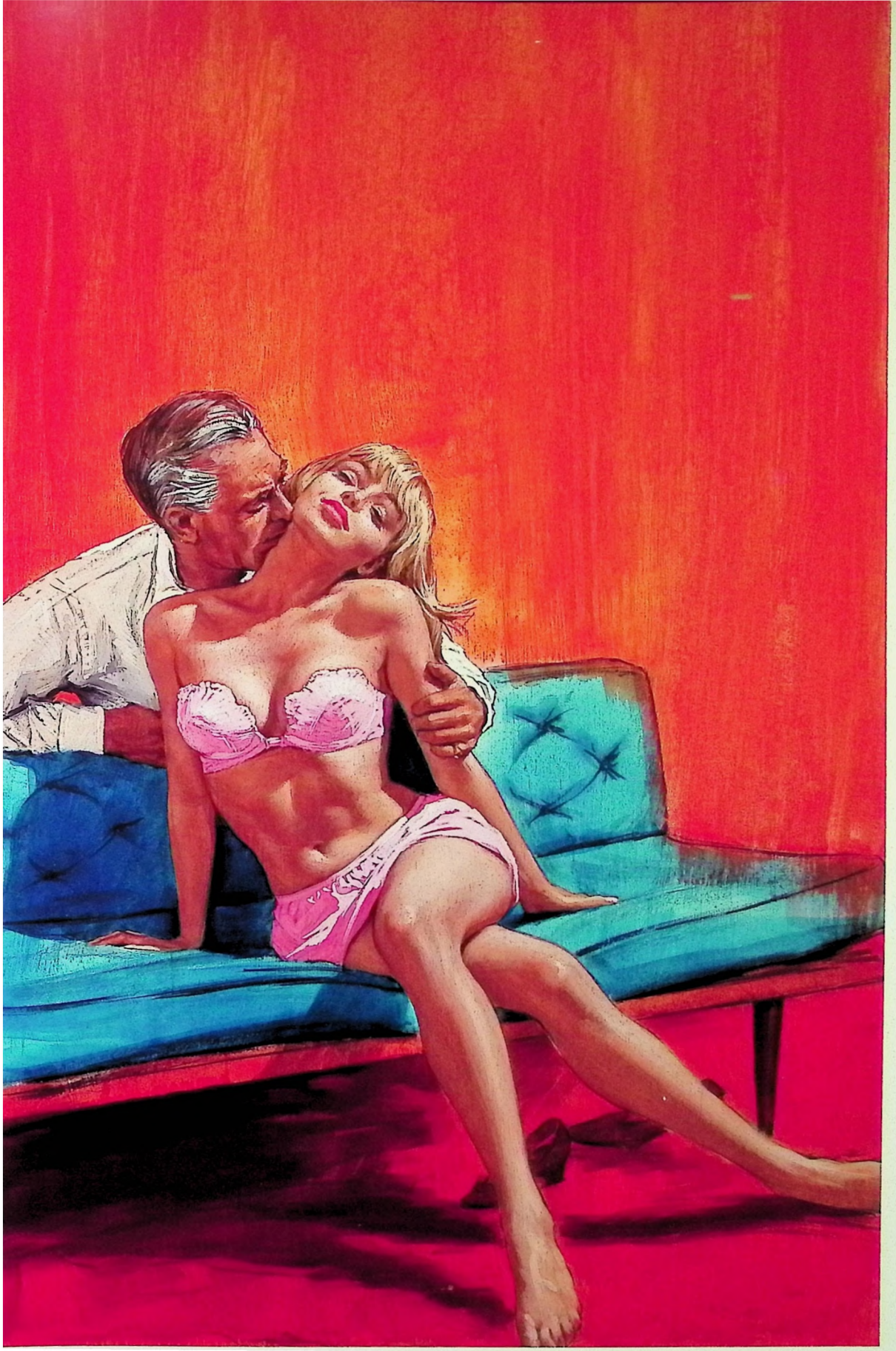
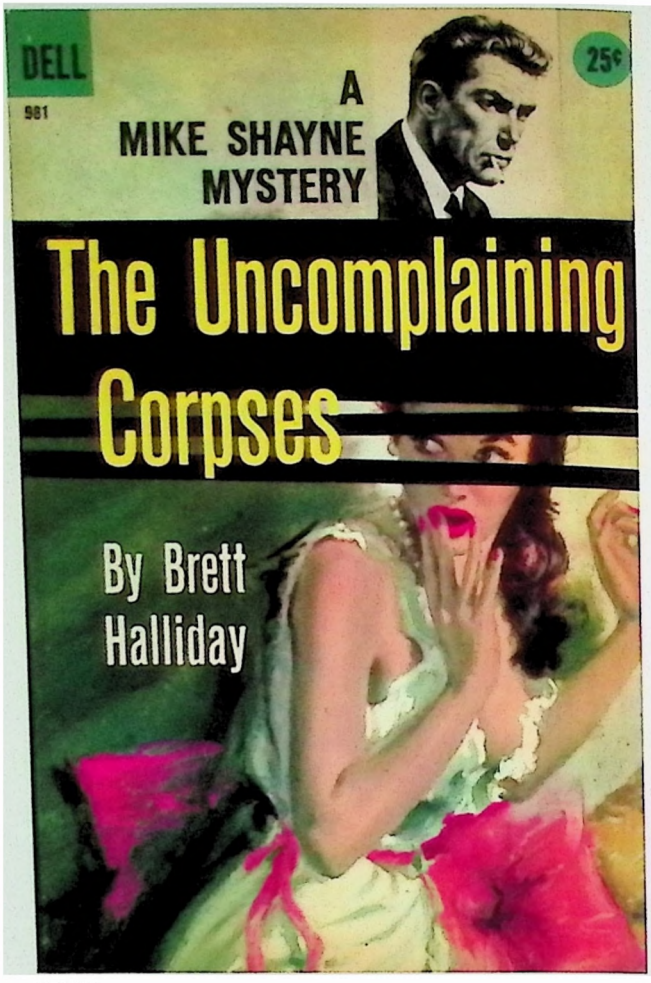


Original illustration for *Island of Sin*, Midwood F211, 1962. Watercolor and gouache on board, 16.25" x 9.75". Image courtesy of Heritage Auctions, HA.com

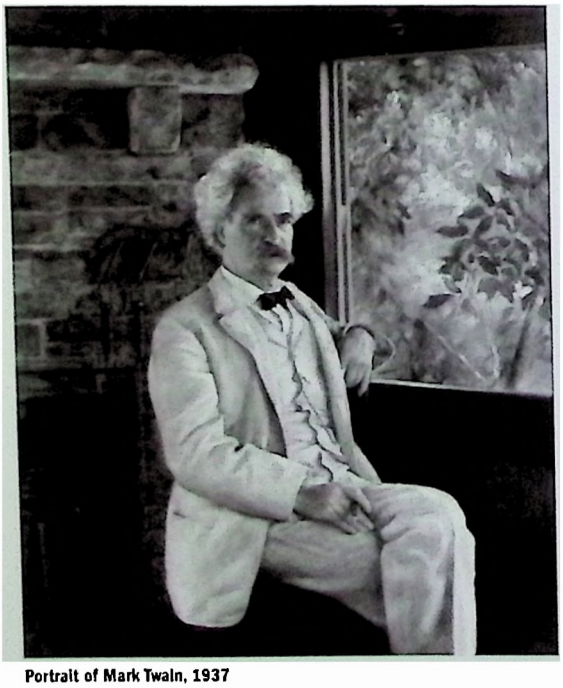


riginal Illustration for *The Boss' Couch*, Midwood Tower books 34-119, 1968. Gouache on board, 25" x 18". Image courtesy of Heritage Auctions, HA.com



Dell 981

Ace D419, 1960. Uncredited and never attributed to Paul Rader, until now



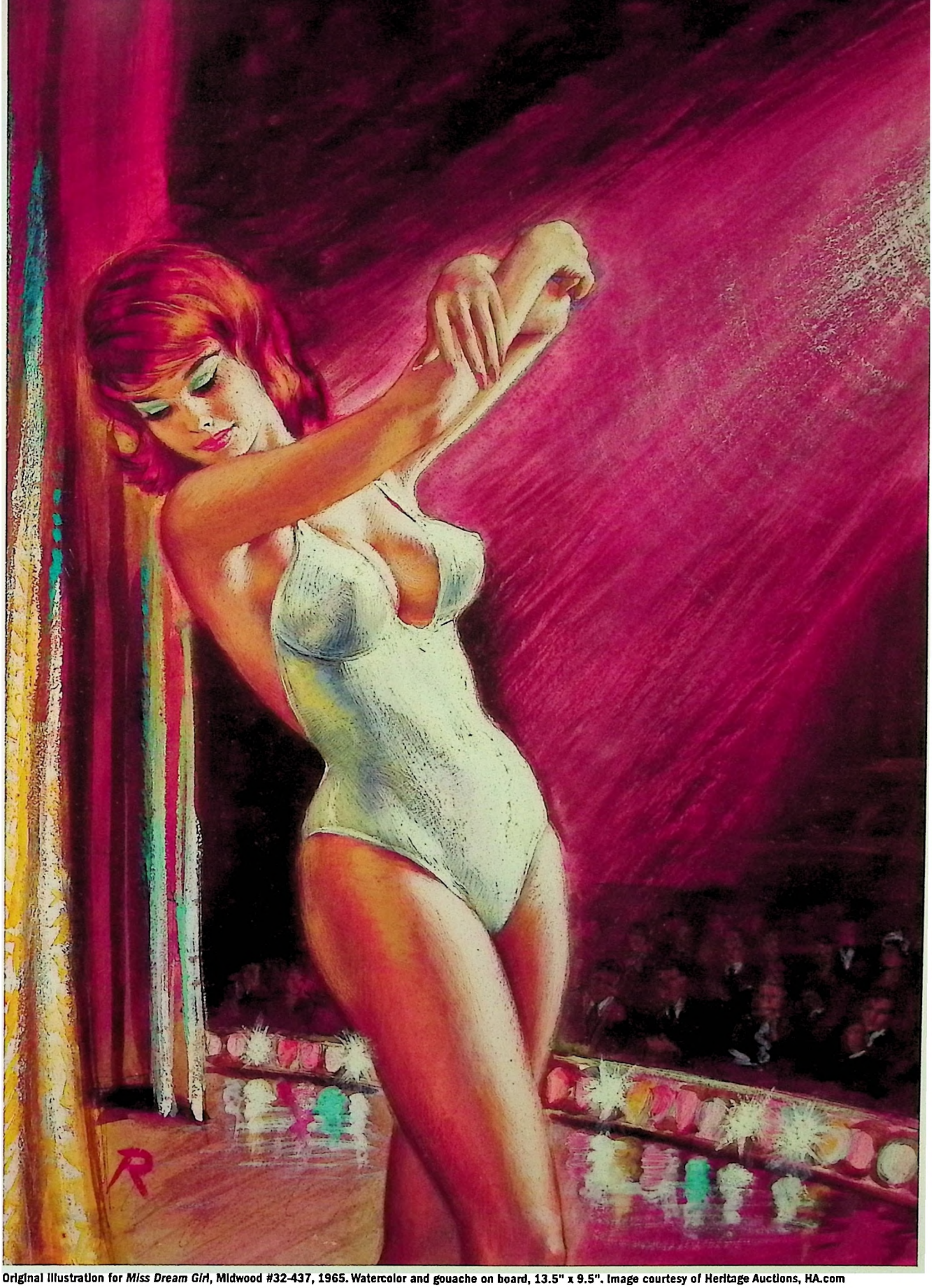
Portrait of Mark Twain, 1937

by Paul Rader. Here's a surprise addition to the checklist. We know Rader was a working photographer as well as a painter. And we know he sold some photographs to Midwood. But this is the only notebook entry that notes a cover photo and gives a title that we can match to a Midwood from that year.

The discovery of Paul Rader's notebooks has allowed us to identify him as the cover artist on some previously unattributed paperback covers such as Dell 981, *The Uncomplaining Corpses.* From his notebook:

December 1959—Ace cover "Open Season." Girl in black gown against orange red sky—man leaning on tree in middle background.

Our checklist covers just the last commercial phase of Rader's 50 years as a painter. There are many paintings listed from earlier years that are outside our purview here, including for instance a note that Mark Twain's daughter commissioned a portrait of her famous father. That painting "by Isaac Rader" is cited in the book *The Mark Twain Encyclopedia* with the incorrect date, 1903 (Rader was born in 1906 and never met Mark Twain, who died in 1910.) The book says it was Twain's favorite portrait of himself. The correct story is that Rader based his 1937 painting on a 1903 photograph by Thomas Marr. The photograph was a Twain favorite.



Original illustration for *Miss Dream Girl*, Midwood #32-437, 1965. Watercolor and gouache on board, 13.5" x 9.5". Image courtesy of Heritage Auctions, HA.com

Original illustration for *Pagan Summer*, Midwood 32-465, 1965. Gouache and watercolor on board, 15" x 10". Image courtesy of Heritage Auctions, HA.com

Original illustration for *Mike Shayne Mystery Magazine*, November 1962. Gouache and watercolor on board. Image courtesy of Brian Emrich

***Man's Magazine*, July 1969**

Edith Rader, "The Rader Girl"

As mentioned above, around 1957 Rader signed on with artists' agent Ed Balcourt, who was asked by Harry Shorten to supply sexy paintings for a new paperback line called Midwood Books. Rader and Midwood were well-matched. The notebooks show he did around 300 original covers for Harry Shorten, many of which were reprinted. Rader also supplied interior illustrations for a dozen Midwood doubles. It felt at times like Rader did all the Midwoods, but actually they were over 1000 of them. With his covers highlighting almost a third of their total output, a Rader cover became the face of Midwood Books. Many Midwoods are collectible today mainly because of the Paul Rader covers. As I wrote ten years ago for my 2003 article, Paul Rader adapted the great American tradition of pin-up art for mass market paperback books covers, carrying on the tradition of the artists who had given us the Gibson Girl, the Petty Girl, and the Vargas Girl.

Rader's *Teacher's Pet* art was recycled for the cover of *Man's* magazine in July, 1969. This rarity was turned up by Johnny Begood on the Men's Adventure Magazines Facebook page (highly recommended.)

When I mentioned to Elaine Rader how delighted I was to confirm in her father's notes that he used an airbrush for the cover of Midwood 106, *Child Bride*, the tool of his idols Petty and Vargas, Elaine replied:

"As you tell me this I now have memories of exact points in time, in our New York City apartment, of watching my dad doing his air brushing with a mouth piece, blowing gently, with sweeping motions of his hand across the board."

When I interviewed Paul Rader's widow Edith a decade ago, I asked her for information about Rader's models, especially the classic long-haired beauty that appears again and again on his Midwood covers. "Oh that was just a figment of his imagination," she told me. "That was his dream girl, his fantasy."

After Edith Rader died, I learned from Ed Balcourt and Elaine Rader that the model was Edith Rader. She was never comfortable talking about Paul's sexy covers, let alone the fact that she was the nude model riveting our attention on so many of them. She preferred to remain anonymous. But now Paul and Edith are no longer with us, and time has passed, it's a new century. So I celebrate here the remarkable modeling career of a woman known only to my generation as "The Rader Girl"—Edith Rader.

For more on Paul Rader, including a look at many other paintings, see Elaine Rader's wonderful website tribute to her father at http://www.paulrader.com

Ten years ago when I compiled a checklist of the paperback covers by artist Paul Rader I called it "the first draft of a work in progress." I am happy to present now the final definitive draft of that research: the complete authorized list of all paperback book covers by Paul Rader.

—by Lynn Munroe, 2013

Lynn Munroe writes about vintage paperbacks, and their authors and artists, at the Lynn Munroe Books website, where more of Rader's notebooks are shown: www.lynn-munroe-books.com

Thanks for help to Tom Lesser, Robert Speray, Tony Jacobs at Sideshow Books in Los Angeles, Brian Emrich, Chris Eckhoff, Robert Deis (www.menspulpmags.com), Rich Oberg, Bruce Black, Ed Balcourt, Richard Cameron-Wolfe, Ron & Maria at Kayo Books in San Francisco, Grant Thiessen, Rachel Parker-Stephen, Herschel Fink, Steve Wallace, William Smith at Hang Fire Books, and Tim Friesen at Pandora's Books.

This checklist would never be possible without the patience, perseverance, assistance and inspiration from Elaine Rader.

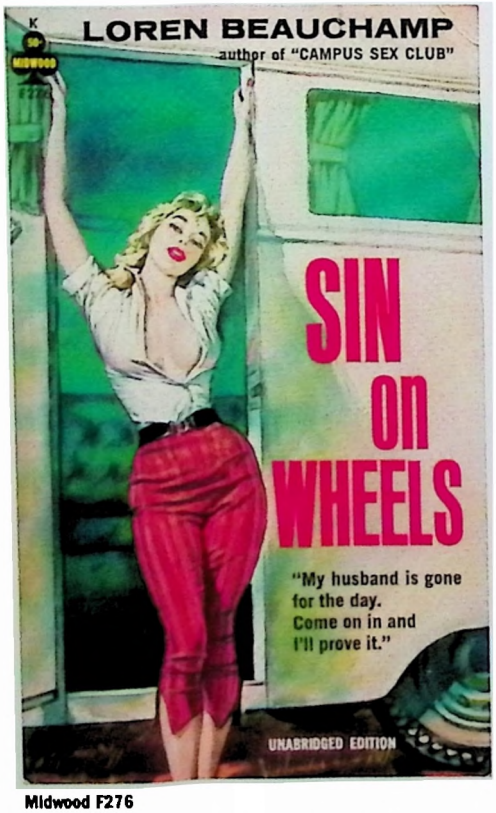
Barlow

Portrait of Edith Rader. Gouache and airbrush on board. Image courtesy of Brian Emrich

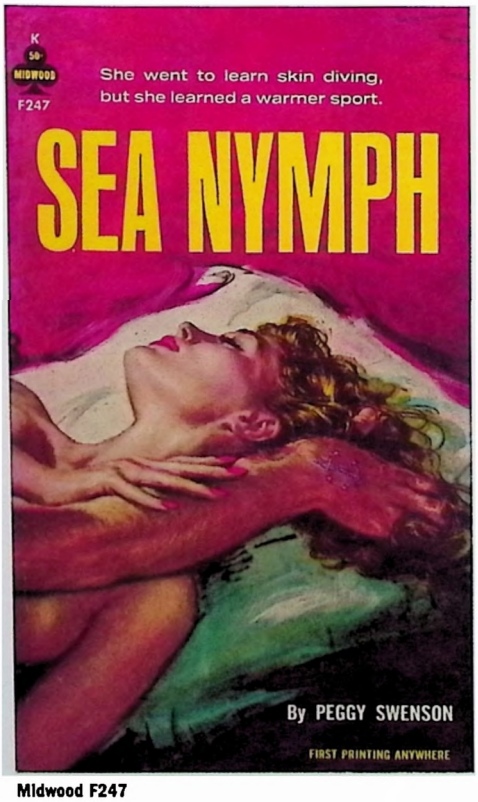
Their Love Was Right! But Their Sex Was Wrong
69 BARROW STREET
By SHELDON LORD
(an original novel)
K 35¢
MIDWOOD
A Startlingly Frank Novel Of Love
In The Shadow World Of The Third Sex

Midwood 24

Midwood 98



Midwood F276



Midwood F247

ABOVE: Four examples of Edith Rader modeling for her husband

BERKLEY BOOKS
G-164
35c
"More realistic than Erskine Caldwell... and more sock than Mickey Spillane."
— United Press
THREE DAY PASS —TO KILL
COMPLETE AND UNABRIDGED
J. W. BURKE and EDWARD GRACE

Berkley G164

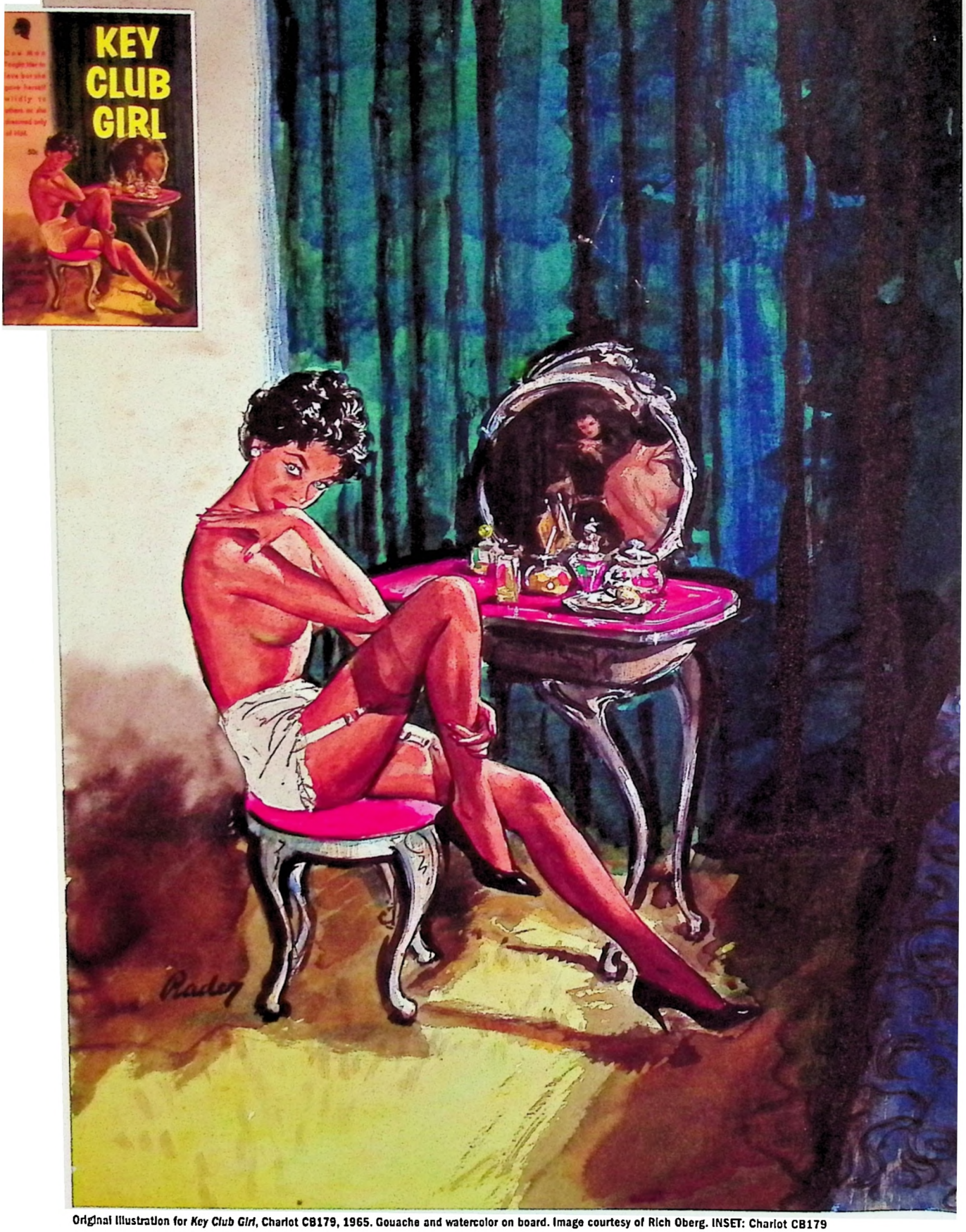
THE JEALOUS AND THE FREE
35c
MIDWOOD
NO. 80
A Haunting Tale of Lesbos —Its Jealousies, Its Passions and Its Pleasure-Shackled Prisoners
by MARCH HASTINGS
(an original novel)

Midwood 80

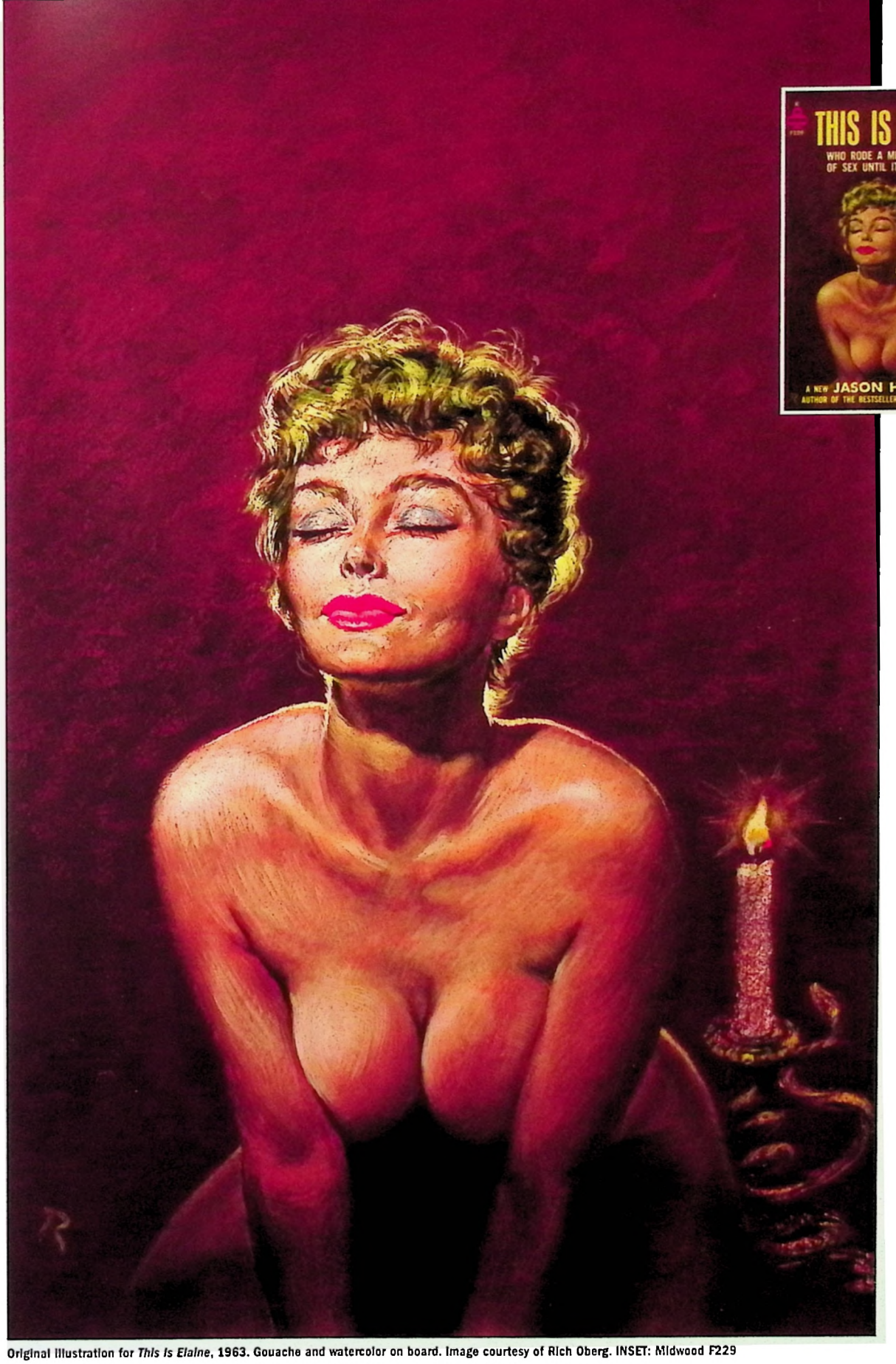
Old enough and big enough she took a sip of sin—then took a bath in it.
SEX KITTEN
By MIKE AVALLONE
K
F189
FIRST PRINTING ANYWHERE

Midwood F189

Berkley G98

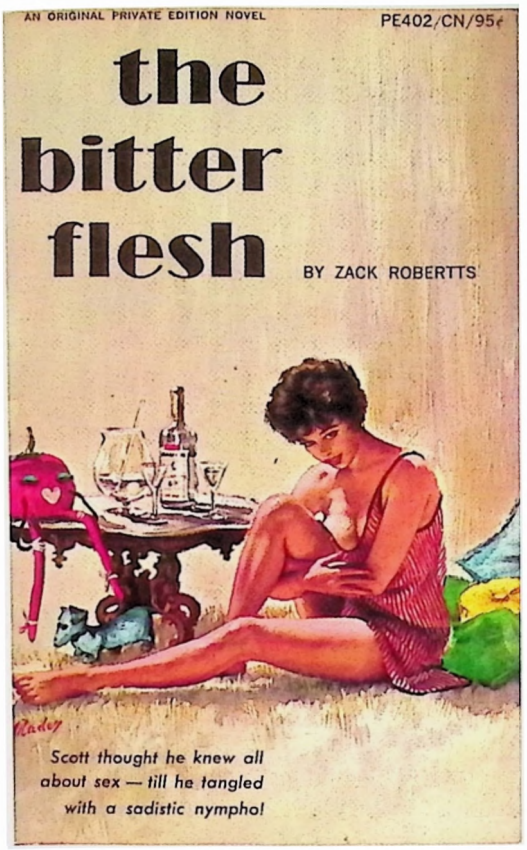


Original illustration for *Key Club Girl*, Charlot CB179, 1965. Gouache and watercolor on board. Image courtesy of Rich Oberg. INSET: Charlot CB179


THIS IS ELAINE
WHO RODE A MERRY-GO-ROUND
OF SEX UNTIL IT BROKE DOWN
A NEW JASON HYTES NOVEL
AUTHOR OF THE BESTSELLER "SEX BEFORE SIX"

Original illustration for *This Is Elaine*, 1963. Gouache and watercolor on board. Image courtesy of Rich Oberg. INSET: Midwood F229

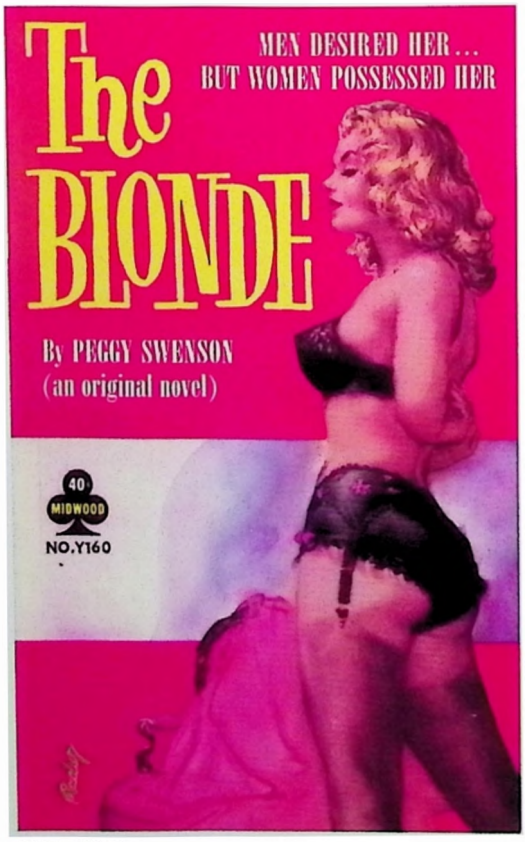
Midwood F265


AN ORIGINAL PRIVATE EDITION NOVEL
PE402/CN/95¢
the bitter flesh
BY ZACK ROBERTTS
Scott thought he knew all about sex — till he tangled with a sadistic nympho!

Private Edition 402

CHAINS OF SILK
She let him know she would keep him in style... as long as he could keep her satisfied.
JOHN BALMER
FIRST PRINTING ANYWHERE

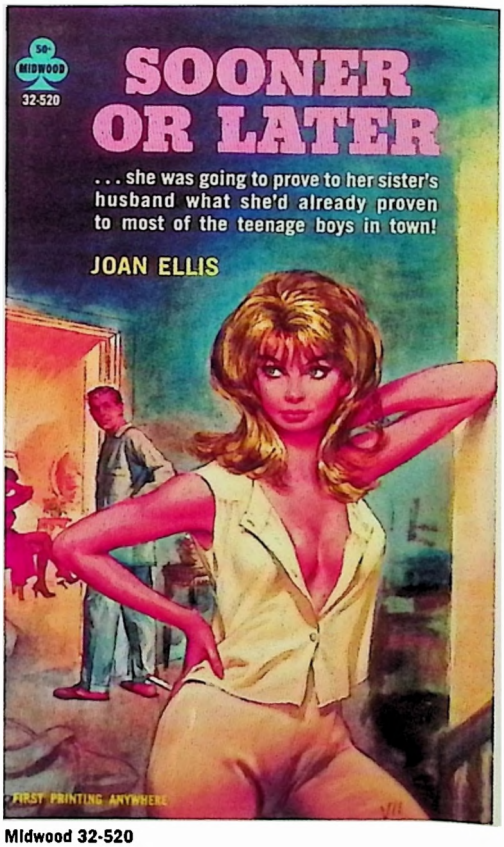
Midwood F392



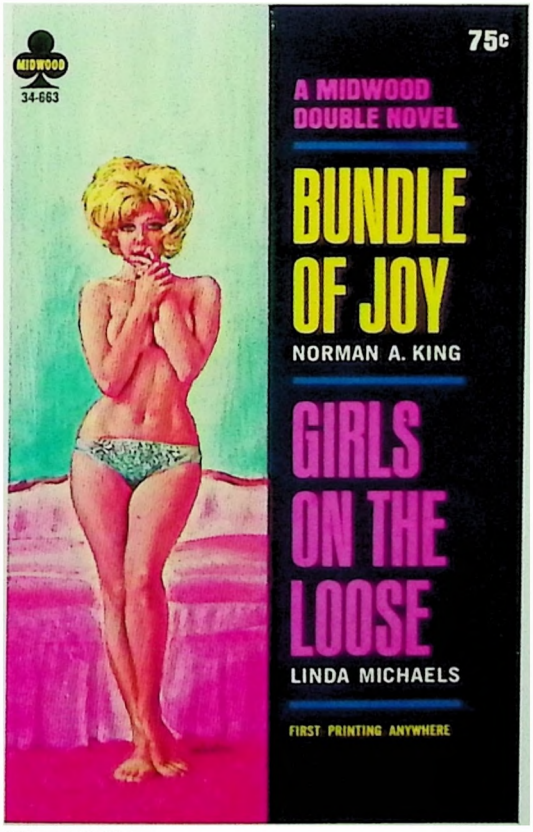
Midwood Y160

Midwood F327

Midwood 34-233


50¢
MIDWOOD
32-520
SOONER OR LATER
. . . she was going to prove to her sister's husband what she'd already proven to most of the teenage boys in town!
JOAN ELLIS
FIRST PRINTING ANYWHERE

Midwood 32-520



Midwood 34-663

Paul Rader Paperback Checklist

Rader in his Detroit studio, 1920s

PAPERBACKS

SIGNET (1956-57)

1347 *Girl Running*
1448 *Find My Killer*

BERKLEY (1957-1959)

371 *Bubu Of Montparnasse*
G-98 *Pattern For Panic*
G164 *Three Day Pass To Kill*
G232 *Deadlier Than The Male*
G241 *Pattern For Panic*

GOLD MEDAL (1957)

716 *Come Night, Come Evil*
S1147 *Come Night, Come Evil*

ACE (1958- 1961)

D296 *Run The River Gauntlet*
D349 *Kill Me With Kindness*
D367 *Till Death Do Us Part*
D379 *Drink With The Dead*
D419 *Open Season*
D495 *A Mania For Blondes*

DELL (1958)

981 *The Uncomplaining Corpses*

MIDWOOD (1958-1969)

8 *Carla*
11 *Immoral Wife*
14 *Born To Be Bad*
17 *Backstage Love*
18 *Connie*
20 *Man Hungry*
21 *Unwilling Sinner*
22 *Sally*
24 *69 Barrow Street*
26 *Just Ask For Margaret*
(27) *Another Night, Another Love*
28 *All The Girls Were Willing*
29 *Of Shame And Joy*
32 *Woman Hater*
33 *A Woman Must Love*
34 *The Cheaters*
35 *Kept*
36 *Virgin's Summer*
37 *Anybody's Girl*
39 *The Sins Of Martha Leslie*
41 *A Girl Called Honey*
44 *Strange Breed*
46 *Glad To Be Bad*
47 *Unnatural*
53 *The Unashamed*
54 *Lana*
55 *21 Gay Street*
56 *The Blonde*
58 *Sabrina And The Senator*
59 *A Twilight Affair*
60 *All The Way*
62 *Sally*
63 *The Unfortunate Flesh*
64 *Million Dollar Mistress*
69 *Liza's Apartment*
70 *Sin On Wheels*
72 *The Path Between*
74 *Connie*
75 *Common-Law Wife*
76 *Pleasure Girl*
78 *Restless Virgin*
80 *The Jealous And The Free*
F82 *These Curious Pleasures*
87 *Drive-In Girl*
F90 *Step Down To Darkness*
94 *This Yielding Flesh*
F95 *Gay Interlude*
F97 *Desire Under The Sun*
98 *Kitten*
F101 *Morals Charge*
F103 *69 Barrow Street*
106 *Child Bride*
F110 *The Unloved*
118 *This Girl*
F119 *That Other Hunger*
F121 *Of Shame And Joy*
F125 *The Lowest Sins*
131 *Carla*
Y135 *The Little Black Book*
137 *Henry's Wife*
F141 *Love Like A Shadow*
F142 *Woman Doctor*
F145 *Strange Delights*
152 *Office Tramp*
Y153 *Skin Deep*
Y159 *21 Gay Street*
Y160 *The Blonde*
F163 *The Drifter*
F164 *Ripe*
F169 *Gay Scene*
F172 *Tender Torment*
F179 *Chico's Women*
F180 *Prisoner Of My Past*
F181 *Operation: Sex*
182 *Campus Jungle*
F183 *A Twilight Affair*
F184 *All The Way*
F185 *Passionately Yours, Eve*
F189 *Sex Kitten*
F190 *The Craving*
F191 *Unnatural*
F192 *The Sex Game*
F193 *Lady Wrestler*
F194 *Daughter Of Shame*
F199 *Thorn Of Evil*
F200 *Easy*
F202 *The Platinum Trap*
F203 *Birth Of A Tramp*
F207 *Overexposed*
F211 *Island Of Sin*
F212 *Touch Me Gently*
F214 *Lap Of Luxury*
F220 *Flight Into Sin*
F221 *Yesterday's Virgin*
F226 *Wayward Widow*
F229 *This Is Elaine*
D231 *The Wild Week/Imitation Lovers*
F232 *The Payoff*
F236 *Wild Honey*
F237 *Never Enough*
F239 *Sudden Hunger*
F240 *The Soft Way*
F245 *The Sex Plan*
F247 *Sea Nymph*
F248 *Horizontal Secretary*
F250 *A Rage Within*
F256 *A Bit Of Fluff*
F259 *The Cruel Touch*
F260 *The Path Between*
F263 *The Mark Of A Man*
F265 *All Of Me*
F266 *Restless*
F268 *The Unashamed*
F270 *Sign Here For Sin*
F271 *Her Private Hell*
F272 *Rusty* (Photo By Rader)
F273 *Any Man Will Do*
F274 *Pajama Party*
F276 *Sin On Wheels*
F278 *Fringe Benefits*
F279 *Hold Me Tight*
F282 *Party Girls*
F286 *One Of The Girls*
F298 *Made To Order*
F307 *No Way Back*
F313 *Man Trap*
F315 *When Lights Are Low*
F318 *Stronger Than Love*
F326 *The Honeymoon Habit*
F327 *Spring Fever*
F331 *Different*
F332 *Day In, Day Out*
F333 *Teacher's Pet*
F336 *Nude In A Red Chair*
F342 *The Baby Sitter*
F343 *Girls Dormitory*
F352 *A World All Their Own*
F353 *Never Say No*
F356 *For Services Rendered*
F360 *After Class*
F365 *The Yes Girl*
F366 *Tall, Blonde And Evil*
F367 *His For The Taking*
F371 *Pretty Puppet*
F374 *Impatient*
F376 *Only In Secret*
F378 *His Daughter's Friend*
F380 *Love Toy*
F381 *The Houseguest*
F386 *The Third Street*
F389 *Dance Of Desire*
F392 *Chains Of Silk*
32-400 *Too Late For Tears*
32-411 *A Labor Of Love*
32-415 *One After Another*
32-417 *Campus Kittens*
32-421 *The Easy Way*
32-424 *Gang Girl*
32-426 *Party Time*
32-436 *Three Of A Kind*
32-437 *Miss Dream Girl*
32-450 *Daytime In Suburbia*
32-455 *The Love Pirate*
32-464 *Open House*
32-465 *Pagan Summer*
32-468 *The Highest Bidder*
32-478 *The Swap Set*
32-480 *Trouble-Maker*
32-482 *Ask Me No Questions*
32-484 *Finders Keepers*
32-492 *Handy-Man*
32-494 *The Beauty Game*
32-496 *The Cool Coeds*
34-505 *The Voluptuary/One For All* (8 Int. Illos.)
32-506 *Kid Sister*
32-510 *Obsession*
34-518 *On Call/The Pick-Up* (8 Int. Illos.)
32-520 *Sooner Or Later*
32-522 *Winner Take All*
32-523 *Alone At Last*
32-527 *Secret Session*
34-533 *Runaway/Now Or Never* (8 Int. Illos.)
32-535 *Temporary Secretary*
32-539 *Honey Child*
32-541 *Twice With Julie*
34-548 *The Swinger/Not So Nice* (8 Int. Illos.)
32-554 *Campus Jungle*
34-562 *Not So Innocent/Sugar And Spice* (8 Int. Illos.)
32-567 *Strictly Business*
34-576 *Girl About Town/Do Unto Others* (8 Int. Illos.)
32-578 *All Together Now*
32-579 *Country Girl*
34-581 *Angel Face/House Pet* (8 Int. Illos.)
32-588 *Faculty Wife*
32-589 *The Body Beautiful*
34-595 *Party Party/Dutch Treat* (8 Int. Illos.)
32-599 *Free And Easy*
32-602 *No Last Names*
34-610 *Naughty But Nice/From Me To You* (8 Int. Illos.)
32-614 *Girl On The Run*
32-617 *Hide And Seek*
32-618 *Snow Bunnies*
34-623 *Hip Chick/Darers Go First*
34-625 *Search For Sin/Night Shift Nurse* (8 Int. Illos.)
34-627 *Too Young, Too Wild*
32-631 *The Discontented*
34-635 *Goodbye Innocence/Big City Campus* (8 Int. Line Drawings)
34-636 *Midnight Mistress/Private Pleasures*
34-648 *Nymph In Nylons/A Willing Worker* (8 Int. Line Drawings)
34-651 *Young And Restless/Three Easy Lessons*
34-661 *Campus Rebel/Quick Change*
34-663 *Bundle Of Joy/Girls On The Loose*
34-665 *First Came Cathy*
33-670 *A Female Female*
34-677 *Doll Baby/Beach Party*
34-679 *Girl In The Middle*
33-682 *Campus Queen*
33-683 *Test Of Love*
33-686 *Old Enough*
34-694 *Brandy Jones*
34-695 *Campus Party/Tempting Teen*
34-709 *Co-Ed With Class/Out For Kicks*
33-715 *Next Stop, Shame*
34-722 *Teen-Age Hideaway/Running Wild*
32-742 *Apartment Party*
34-756 *That Blond Girl/Campus Knockout*
34-758 *One Hot Afternoon/Awol Wife*
33-769 *Professional Favors*
34-771 *Part-Time Wife/Play For Keeps*
34-772 *The Added Attraction/Caught In The Act*
34-773 *High School Rebel/Coolest Girl*
34-774 *Head Over Heels/Teen With Talent*
33-780 *This Is Elaine*
34-783 *Apartment To Share/Change Of Pace*
32-794 *Two For The Road*
32-795 *A Taste Of Shame*
43-804 *The Lady From L.u.s.t. #1*
34-811 *Keep Me/Corrupt*
34-813 *College Girl/Daring Coed*
34-814 *Always Say Yes/A Sure Thing*
32-828 *One By One*
34-831 *Blanket Party/Sultry Summer*
34-832 *Bitter Choice/Shadow Love*
32-836 *Let's Play House*
34-841 *The Switch Set/Delicate Tramp*

34-844 *Penthouse Tramp/ Off Limits*
33-854 *21 Gay Street*
33-856 *The Blonde*
33-857 *69 Barrow Street*
34-858 *No Men Wanted/ Switcher*
43-860 *The Lady From L.u.s.t. #2: Lay Me Odds*
32-867 *Sin Now, Pay Later*
34-869 *Love Like A Shadow*
33-870 *Anybody's Girl*
33-882 *The Seduction Game*
33-885 *A Strange Kind Of Love*
34-888 *Wet, Wild And Wonderful/Anything For Kicks*
34-899 *Stag Show*
34-909 *Connie*
43-912 *The Lady From L.u.s.t. #3: The 69 Pleasures*
34-913 *Double Your Pleasure*
34-915 *Lover Boy*
35-920 *Twilight Sex/ Unnatural*
35-921 *Reluctant Virgin/Very Private Secretary*
34-930 *Anything Goes*
35-934 *The Sex Between/ When Ladies Love*
34-935 *The Farmer's Wife*
34-939 *Voyeur*
34-940 *Her First Time*
43-944 *The Lady From L.u.s.t. #4: 5 Beds To Mecca*
34-950 *No Holds Barred*
34-962 *Ladder Of Flesh*
34-963 *The Unashamed*
34-964 *The Outrage*
34-965 *Sex Ranch*
34-974 *A Choice Of Sexes*
34-978 *Again And Again*
34-979 *Pretty Puppet*
34-980 *To Sex With Love*
44-989 *The Lady From L.u.s.t. #5: The Hot Mahatma*
34-990 *Sex On Arrival*
34-994 *Instant Sex*
34-995 *Three*
34-996 *Party Time*
34-102 *Weekend Of Sex*
34-106 *Swinging Secretary*
34-108 *Pleasure Machine*
34-109 *Reluctant Nympho*
34-116 *Eighteen And Legal*
34-117 *Obsession*
34-118 *Fun Girl*
34-119 *The Boss's Couch*
44-126 *The Lady From L.u.s.t. #6: To Russia With Lust*
35-132 *Teach Me Tonight/Put Out Or Else*
37-141 *Teen-Age Sex Party/ Office Playmate/ Experiment In Adultery*
35-146 *I Want A Man/I Can't Wait*
35-150 *Prescription For Sex/ Night Nurse*
44-160 *The Lady From L.u.s.t. #7: Kiss My Assassin*
34-163 *Blonde On A Blanket*
44-171 *The Lady From L.u.s.t. #8: South Of The Bordello*
35-174 *Forbidden Love/ Strange Desires*
35-175 *Wild Waitress/Thrill Hungry*
35-176 *Odd Couple/Teen Butch*
34-177 *Stud*
34-178 *Sex Unlimited*
35-196 *The Other Way/ Strange Fascination*
35-197 *College Tease/Town Tramp*
45-212 *The Lady From L.u.s.t. #9: The Poisoned Pussy*
35-213 *Single Swingers/ Torrid*
37-218 *Just Whistle/Wide Open/Stripped*
34-223 *Sea Of Thighs*
35-230 *A Girl A Night/Sex And Me*
34-223 *Pagan Summer*

HILLMAN (1959)
107 *The Tormentors*

CHARIOT (1960- 1963)
CB118 *The Thrill-Seeker*
CB179 *Key Club Girl*
CB1627 *Insatiable Desire*

BEACON (1960, 1963)
B313 *Private Chauffeur*
B657F *One Kind Of Woman*

PYRAMID (1960)
R476 *The King's Mistress*
G509 *The Time Of Desire*
G525 *Nita's Place*

BELMONT (1961)
221 *Vice Cop*

TUXEDO (1962)
113 *Passion Trip*
114 *Sin Lens*
117 *Warped Passions*

BEE-LINE (1967, 1970)
178 *Between Two Women* (Reuses Midwood 32-436)
185 *Private Lessons* (Reuses Midwood 248)
186 *All The Girls Together* (Reuses Midwood F376)
195 *Strange Sisters* (Reuses Midwood F380)
202 Private Screening (Reuses Midwood 32-426)
211 *The Love Racket* (Reuses Midwood 32-464)
212 *Grand Slam Girl* (Reuses Midwood F192)
229 *Come Play With Me* (Reuses Midwood 236 & 32-478)
233 *Bachelor Pad* (Reuses Midwood 392)
235 *Forbidden Women* (Reuses Midwood 55)
243 *One For The Road!* (Reuses Midwood F240)
244 *Stand-In For Sex* (Reuses Midwood 273)
247 *Any Woman's Stud* (Reuses Midwood 21)
254 *Suburban Hot Beds* (Reuses Midwood 17)
433 *3-For-All*
445-Z *Stud Service* (Reuses Midwood 34-233)
441-Z *Nympho Librarian*
448-D *Carnival Of Sex*
450-Z *Orgy In The Sky* (Reuses Midwood 34-108 & 34-117)
457-Z *Paris Sex Circus*
481-Z *The Horny Housewife*

ALL-STAR (1967)
74 *Nights Of Forbidden Fruit* (Reuses Chariot Cb1627)
116 *The Power And The Passion* (Reuses Midwood F245)
137 *The Price Of Pleasure* (Reuses Midwood 34)
138 *Awake To Love* (Reuses Midwood 182)
145 *The Nightwalkers* (Reuses Midwood F331)

PRIVATE EDITION (1966-67)
396 *Connie* (Reuses Midwood F315)
397 *The Gay And The Guilty* (Reuses Midwood 32-417)
402 *The Bitter Flesh* (Reuses Midwood 32-484)
406 *The Women She Had* (Reuses Midwood 32-411)
412 *Journey To Erotica* (Reuses Midwood F250)
437 *The Wicked Never Sleep* (Reuses Midwood F271)
457 *The Sexecutives* (Reuses Midwood F95)
467 *Angel* (Reuses Midwood F378)

EDKA LAY-AWAKE (1967)
EK-116 *Teen Insatiables* (Reuses Midwood F365)
EK-119 *Anatomy Of A Swap* (Reuses Midwood 32-415)

BELMONT TOWER (1973-74)
BT 50604 *Sock It To Me* (Reuses Tower 45-212)
BT 50607 *Case Of The Village Tramp* (Reuses Midwood F326)
BT 50617 *The Hot Mahatma* (Reuses Tower 44-989)
BT 50628 *To Russia With Lust* (Reuses Tower 44-126)
BT 50711 *Case Of The Cold Coquette* (Reuses Midwood 35-934)

UNITED KINGDOM

PANTHER (1962)
1363 *What's Better Than Money?* (Reuses cover from December 1960 *Mike Shayne Mystery Magazine*)

K&G (1967-68)
NN *Deviation* (Reuses Cover Art From Midwood 32-527)
NN *The Lady From L.u.s.t. No. 1* (Reuses Tower 43-804)
NN *The Lady From L.u.s.t. No 2: Lay Me Odds* (Reuses Tower 43-860)

MAGAZINES 1958-1970

C= Cover

SWANK
January 1958
July 1958
December 1958

MAN'S WORLD
June 1958
October 1969

BACHELOR
September 1958

FOR MEN ONLY
October 1958
August 1969
October 1969

KEN FOR MEN
January 1959

MAN'S LIFE
February 1959
June 1959 (2)
August 1959
September 1959
October 1959
November 1959 (2)
December 1959 (2)

SPORTSMAN
March 1959

ACTION FOR MEN
August 1959

TRAPPED
December 1959 C
August 1960 C

SEE
March 1960
May 1960
November 1960

REAL
April 1960
June 1960
April 1961

REAL ADVENTURE
November 1960
March 1961

MAN'S
May 1958
February 1961
January 1968 (2)
March 1968 (2)
April 1968
August 1968
June 1969 (2)
July 1969 C
October 1969

MIKE SHAYNE MYSTERY MAGAZINE DECEMBER
December 1960 C
July 1961 C
March 1962 C
October 1971 C
August 1974 C

TRUE DETECTIVE
October 1961 C
November 1961 C
December 1961 C
February 1962 C
March 1962 C
April 1962 C

GUY
December 1963
October 1965
January 1968
August 1968
January 1969
April 1970 C

BRIGADE
October 1962

CAVALCADE
November 1964

WAR
1967

MEN
September 1969
October 1969

TOPPER
July 1970

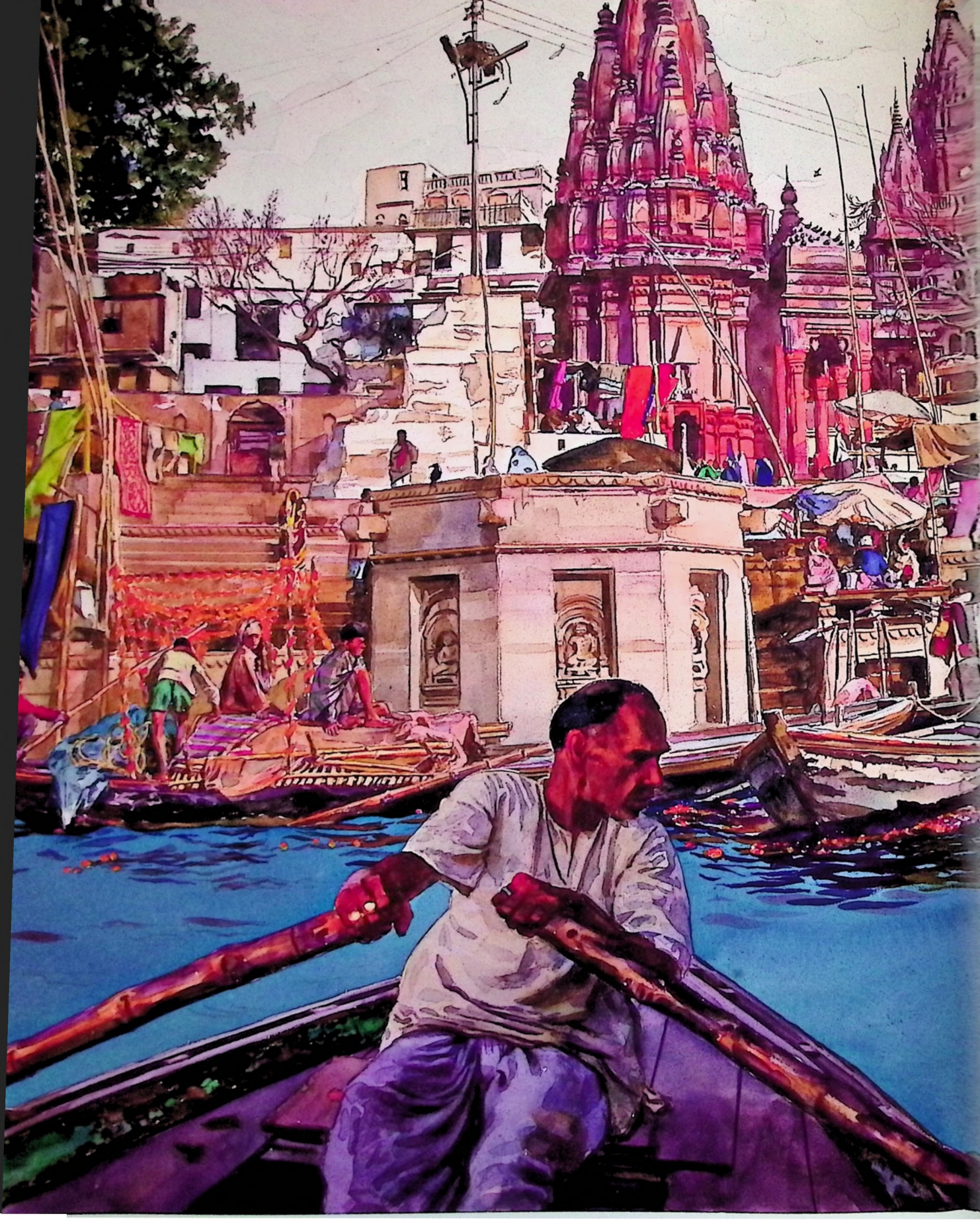


Illustration for *Sacred River*, 1995 (detail). Watercolor on board

Ted Lewin in his studio, 1978. Photo by Peter Harrison

Ted Lewin

My Life as an Illustrator

by Ted Lewin

I grew up in Buffalo, New York, with a mother, father, sister, two brothers, a chimpanzee, an African lion, several kinds of monkeys, a boa constrictor, and an iguana named Iggy who used to crawl up into the Christmas tree, turn green, and stay until New Year's.

People would ask our neighbors where the Lewins live. They would answer "Oh, you mean the circus people."

My earliest memory is of the pain of a spinal tap that was done on me on top of our dining room table when I was four years old. My parents were told that I had enough polio virus to put me in an iron lung. Against all odds I recovered, and after two weeks of hydrotherapy I came home to a room full of toys. I especially remember a toy medieval fort, and a drawing board with a mechanical arm for copying an image. One end of the arm held a stylus for tracing the image, the other end held a pencil to transfer it onto the blank paper.

We weren't great readers in my family, but my parents used to lie in bed at night reading detective magazines. The covers were my first introduction to the pulps.

We used to kid my father that he liked to read about the gore. "It's the detective work I like," he'd say.

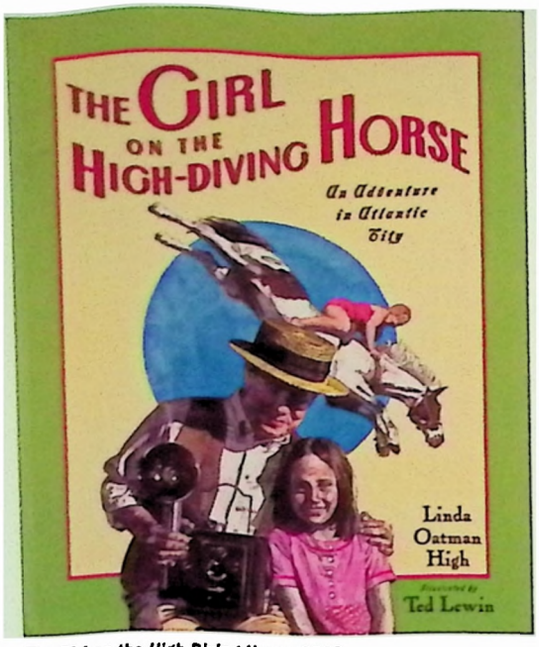
My father was a great story teller. He would tell my kid brother and me stories about a character he made up called "Snippy the Snooper" whose nose got huge from sticking it into other people's business, and "Sad Eyed Sadie"—when she cried it was enough to cause a flood.

Our favorite was the story about a whale attacking a ship. The sailors threw tables, chairs, and finally, boxes of oranges at the whale. He swallowed them all, including a little boy. When they caught the whale and looked inside, there was the little boy selling oranges, three for a quarter.

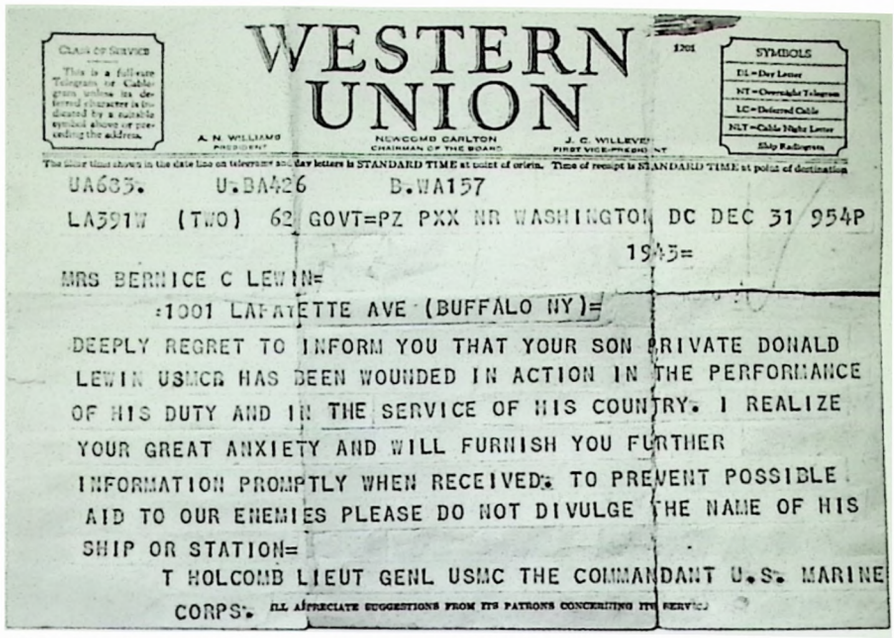
We called my father by his first name, Sid, because he wanted it that way. He loved being the life of the party. His favorite trick was to sneak into the bathroom, tear long strips of toilet paper, wet them, and stick them to his eyelids then rejoin the party blinking his eyes like crazy.

I drew constantly. My mother used to say to me "Go outside and play." I'd say "No. I have to finish my drawing." No one else in the family could draw—just me. My family thought my ability to draw was a miracle, and encouraged it by buying me pads, pencils, pastels, and oil paints. My younger brother Mark used to watch me draw. I tried to teach him, but to no avail. He would hold up his hands and say, "See these hands? I can't do nothin' with them."

I copied magazine, newspaper, and book illustrations. Besides drawing I loved violin music, which I guess my parents interpreted as my wanting to learn to play it. So I found myself taking lessons, tormenting the family when practicing



The Girl on the High Diving Horse, 2003



WESTERN UNION

SYMBOLS
DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter

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MRS BERNICE C LEWIN=
1001 LAFAYETTE AVE (BUFFALO NY)=
DEEPLY REGRET TO INFORM YOU THAT YOUR SON PRIVATE DONALD LEWIN USMCR HAS BEEN WOUNDED IN ACTION IN THE PERFORMANCE OF HIS DUTY AND IN THE SERVICE OF HIS COUNTRY. I REALIZE YOUR GREAT ANXIETY AND WILL FURNISH YOU FURTHER INFORMATION PROMPTLY WHEN RECEIVED. TO PREVENT POSSIBLE AID TO OUR ENEMIES PLEASE DO NOT DIVULGE THE NAME OF HIS SHIP OR STATION=
T HOLCOMB LIEUT GENL USMC THE COMMANDANT U.S. MARINE CORPS.

Western Union telegram concerning Donn Lewin, December 31, 1943

at home. I played for two years in the high school orchestra until one day the music director stopped a rehearsal. "You!" he said, pointing at me, "Play the last two bars." I squeaked and squawked my way through it. "You can't read music!" he screamed. It was the worst moment of my life. I quit after that, relieved not to be ridiculed by my team mates on the high school football team for showing up at practice with a violin case.

When I was ten I painted a portrait of President Truman that I copied from a photograph in the Sunday supplement of a newspaper. My parents sent it to him. We got a letter of thanks from the White House.

My whole family used to go to Atlantic City for two weeks every summer. We loved to stroll the boardwalk. One of my favorite things was watching Louie the artist. He did portraits of presidents and movie stars. He could do your portrait in three minutes. He used conté crayon on gray paper with white highlights. He always started in the middle of the page with the eye. He worked with cotton in his ears. My father said it was so he couldn't hear the comments of the crowd. Another of my favorite things on the boardwalk was to watch the diving horse act at the end of the Steel Pier. Little did I know that years later I would illustrate a book called *The Girl on the High-Diving Horse*.

My 8th grade art teacher told my parents not to give me formal lessons. He said they should let me develop on my own. I copied Tarzan comics, Charles R. Knight paintings of dinosaurs, and photos from *Life* magazine.

In high school I was the star of the art class. (I was the only one in the art class most of the time.) My art teacher made me art director and chief illustrator of our year book. I did black and white drawings in conté pencil. My first printed samples. My art teacher told my parents that her alma mater, Pratt Institute, was the best art school, and that I should go there. She was almost 80 then so she must have been one of Pratt' first graduates. I was supposed to make a speech in front of the whole school at her retirement ceremony, but I got stage fright and couldn't utter a word. She came to my rescue saying, "He draws better than he talks."

L to R: Ted, Donn, and Mark Lewin

I grew up during WWII. I remember Sid wrapping care packages to send to my older brother Donn, who had enlisted in the Marines when he was 15 and was fighting in the Pacific. I remember the telegrams that said he had been wounded. There were three of them, and my parents died a little with each one. When Donn returned from the war, we went to see him receive his three purple hearts at the Philadelphia Navy Yard. He stood on the stage with other vets, some terribly wounded, and watched the troops passing in parade to the music of the Marine's Hymn. My brother saluted as the flag passed. I cried like a baby. I still have the same reaction when I hear the Marine's Hymn.

When I was about 12, I read a book by Osa Johnson titled *I Married Adventure* about her and her husband Martin's travels to exotic places all over the world. It had photos of gorillas and rhinos, mud men of Borneo, pygmies, and Fiji Islanders with bones in their noses. I was enthralled. At about the same time, 300 miles away in the little town of Clearfield, PA, a ten year old girl named Betsy was reading the same book, and was just as enthralled. We would meet years later at Pratt, and end up living our lives as a modern day Martin and Osa. We had married adventure as well. But…I'm getting ahead of my story.

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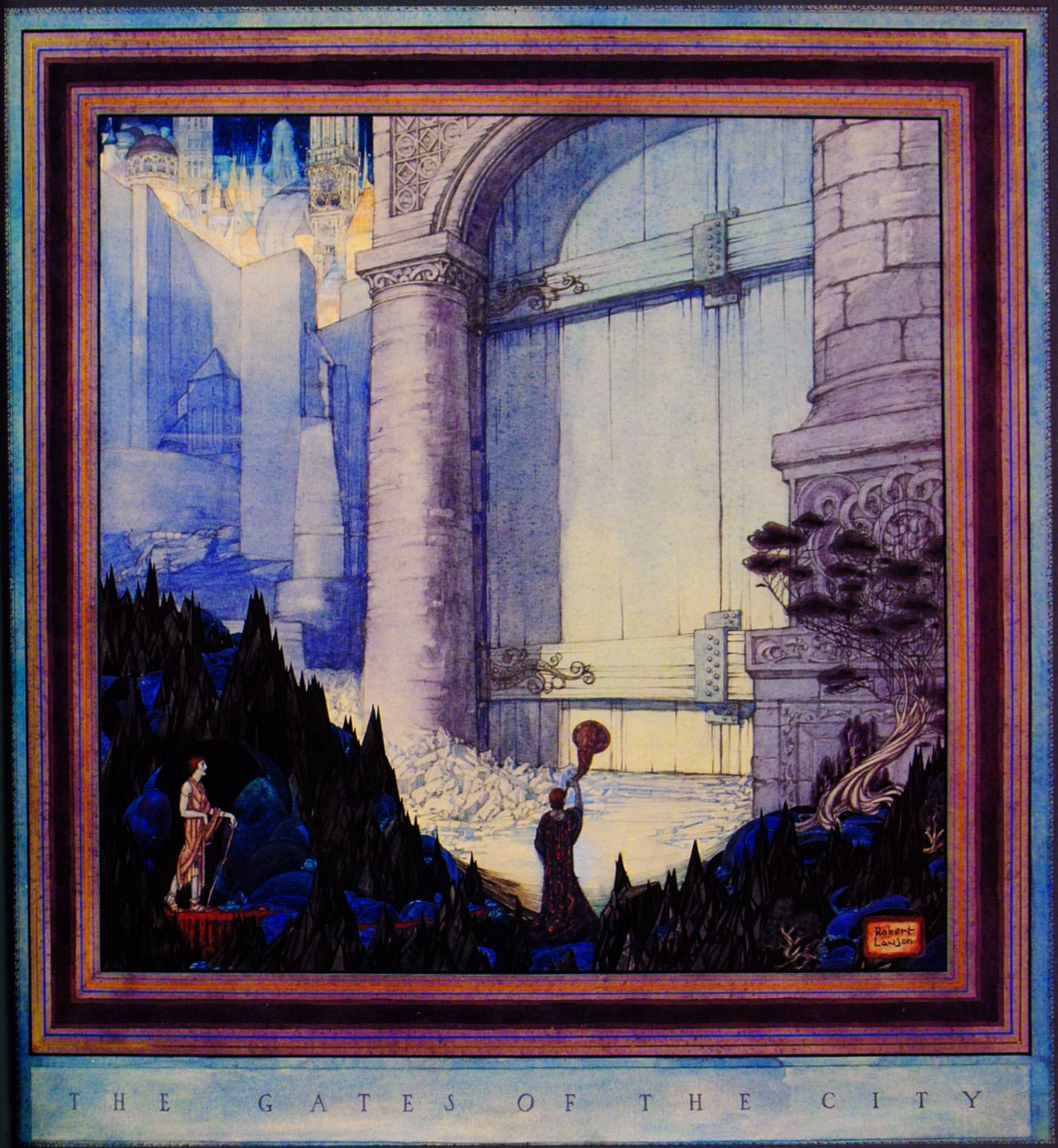

Robert Lawson (1892-1957) Watercolor, 15 x 14.25", *The Designer* magazine, May 1920

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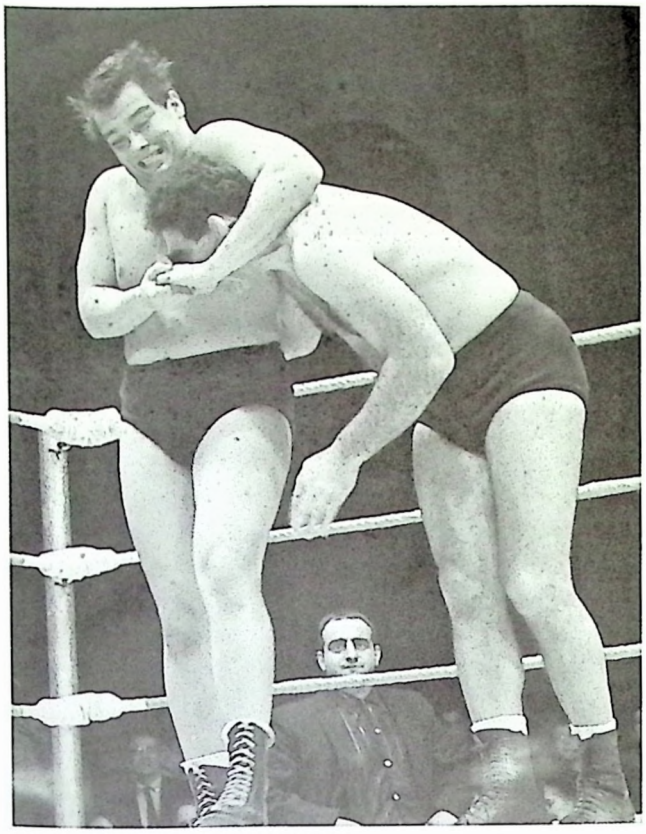
When I was 17, I became a professional wrestler. My brother Donn, now home from the war, had been trained as a pro wrestler and was on the road in Ohio. I needed a summer job to help pay my tuition at Pratt and was about to take a job stacking boxes at a surplus store when Donn called from Ohio inviting me out to be his tag partner. Well, that was a no brainer. All summer Donn ribbed me about going to school. "Joe College" he called me. I was the only one in our family to go to college. He was merciless, and it hurt my feelings. That Christmas he handed me an envelope saying, "Here, Joe College." It contained my next year's tuition.

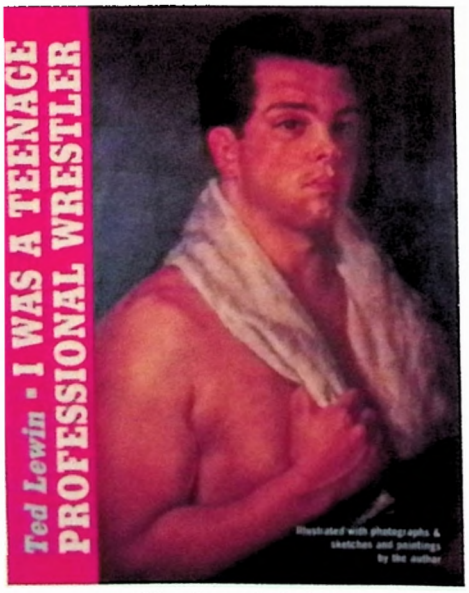
My becoming a professional wrestler was inevitable, I guess. When my little brother Mark and I were kids, Sid would take us to the matches every Friday night in Memorial Auditorium. We loved it, and used to practice every move we saw, imitating every grunt and groan. By the time Donn asked me to join him, Mark and I had had hundreds of matches with each other. It seemed perfectly natural to join Donn. Mark, two years younger, sat home and ate his heart out. (A couple of years later he joined the pro ranks himself.)

I kept a sketch book that summer. I would sit in the dressing room sketching the likes of Haystacks Calhoun, all 600 pounds of him, Skull Murphy, and Fuzzy Cupid, one of the midget wrestlers. He was four feet tall with shoulder-length, curly bleached hair.

In the fall of 1952, I headed for Pratt with a pocket full of money and a letter of introduction from the wrestling promoter in Ohio to the promoter in New York. So I started what was to become a 15 year part-time job, during school and the



Ted Lewin has Bull Curry in a headlock, 1954



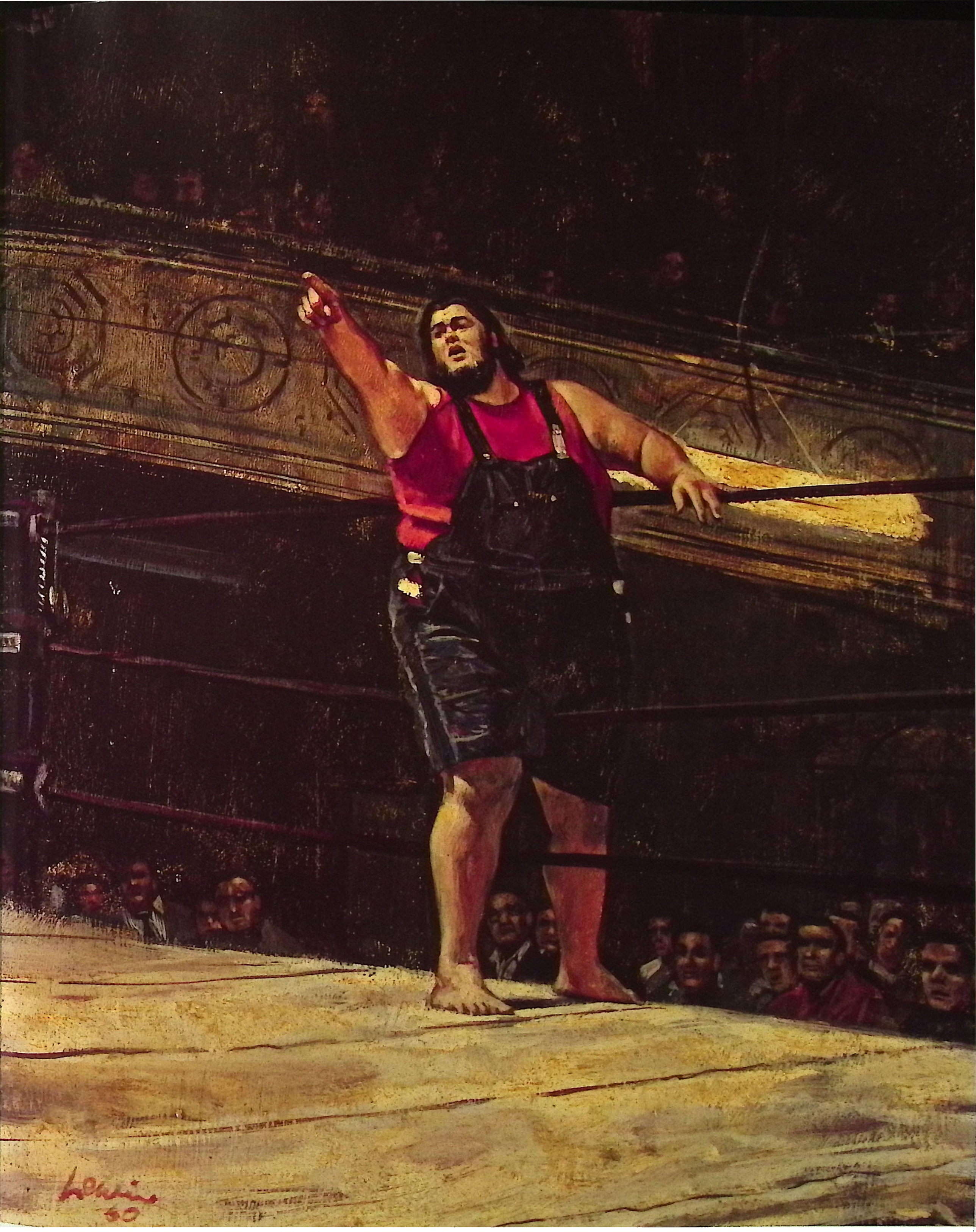
I Was a Teenage Professional Wrestler, 1993

Toots Mondt

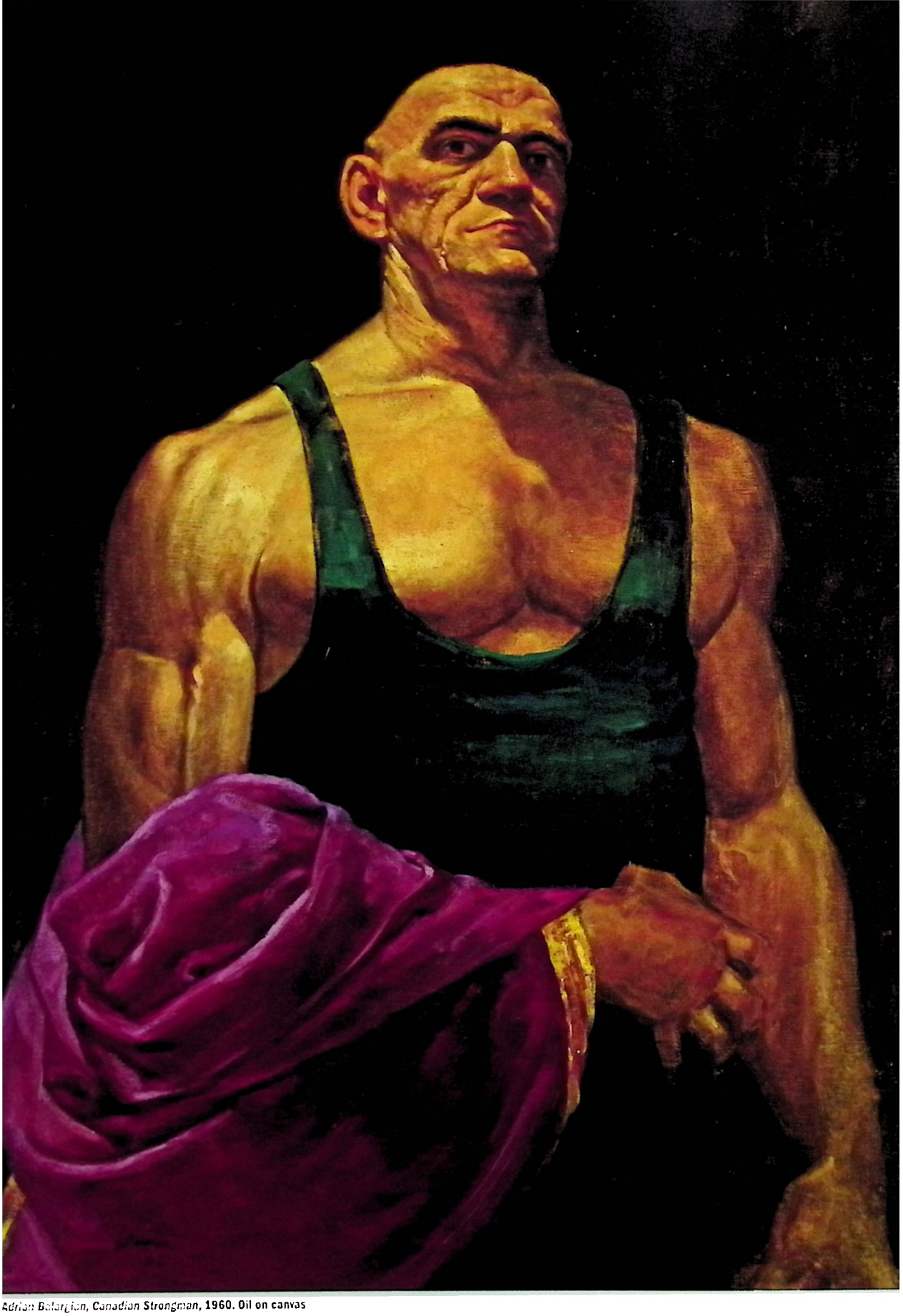
Gino Garibaldi

Larry Simon

Fuzzy Cupid



Haystacks Calhoun, 1960. Oil on canvas



Adrian Balargian, Canadian Strongman, 1960. Oil on canvas

Fritz Von Wallack, 1953. Oil on canvas

Sandor Kovacs with a Headlock, 1953. Oil on canvas

years following, while I built my portfolio and looked for work as a freelance illustrator.

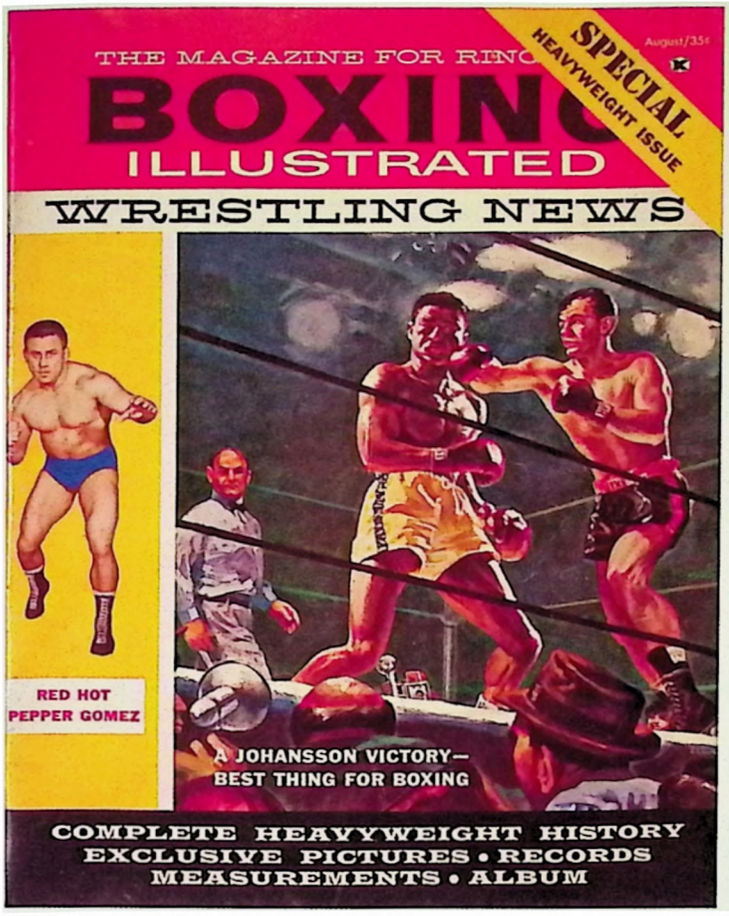
Like Superman changing in a phone booth, I would leave school, grab my wrestling gear, and take a subway to places like Ridgewood Grove, Jamaica Arena, St. Nick's Arena, and even the old Madison Square Garden. In both school and in the ring I learned the art of storytelling—with a paint brush by day, and a drop kick by night.

Art school in New York. I couldn't believe it! There was Pratt, plunked in the middle of Brooklyn. Its imposing main building, built in 1887, looked like a factory, which it was to become if the art school failed. Charles Pratt was no fool. The freshmen were housed in an old army barracks on the campus. There was one for vets as well. The "dorm" as we laughingly called it was like being in the army—small rooms with desks, chairs, and cots. We shared a common shower and bathroom at the end of the hall. This was our foundation year where we learned where we belonged in the art world. Some chose advertising or fashion design. I chose illustration. I was in the dorm with people like Tomie DePaolo, Arnold Lobel, and John Shoenherr, all of whom would become famous children's book illustrators. We took two dimensional design, three dimensional design, figure drawing, and academic courses required for a degree. I learned to love reading in a class called "Great Books" where we were introduced to the classics. As a kid I'd hated to read because it took time away from my drawing.

Pratt was a no nonsense school. You were expected to produce, and excel. Pratt's motto was, and still is, "Be true to your work, and your work will be true to you." In the summer after my freshman year I wrestled all over New York State, in every place from ball parks to cow pastures.

In my sophomore year I had great instructors. John Groth had been a war correspondent, and he looked the part. He drew quick, scribbly pen sketches on the spot. He worked for *Esquire* magazine at the time, and I wanted to be just like him. Roger Crossgrove taught us the old masters' technique of oil painting, building up an underpainting then washing over it with thin glazes. What a revelation!—a long way from my portrait of President Truman. Calvin Albert taught a figure drawing class. He used to have us imagine being an ant on the ground or a bird in the sky, then draw the model from that point of view. That proved to be a valuable tool for storytelling. Fritz Eichenburg taught an illustration class. Maitland Graves did an oil demo working from a model. He always wore a shirt and tie and an impeccably tailored suit. He would jab a big bristle brush into gobs of oil paint and, with sweeping gestures, pull a face out of the canvas. I had never seen tour de force painting like that. We had six hours of figure painting on Fridays, and made aquatint and intaglio etchings in

The Zebra Kids In the Ring, 1959. Oil on canvas

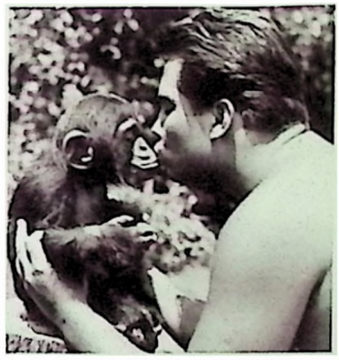


Boxing Illustrated/Wrestling News, August 1959

Portrait of Betsy Lewin, 1958

print shop. I poured over the work of Norman Rockwell, Austin Briggs, and Morton Roberts.

I became familiar with painters like Velasquez, Homer, Sargent, and Aikens. I was also greatly influenced by the ash can school, especially George Bellows. I started a series of portraits of "the boys" as pro wrestlers called themselves. I painted them in the ring and in the dressing room. I wanted to record this time in my life because I knew it would be fleeting. They were all to appear later in my autobiography *I Was a Teenage Professional Wrestler*.



Ted with his pet chimp Jago, 1952

In my sophomore year at Pratt, *Boys Life* magazine held a contest. They gave you an assignment and, if you won, your illustration would be published in their magazine. I won. Andy Lessin, the art director, told me to look him up after graduation.

Graduation was coming up quick, and I couldn't wait to get out in the field. I wanted to be Norman Rockwell or Harold Von Schmidt or Tom Lovell. I wanted to be a freelance magazine illustrator. The only problem was, a few years after I graduated, the slick magazines were beginning to fold: *Saturday Evening Post, Collier's, Ladies' Home Journal*. TV is what did it, they said. Andy Lessin was true to his word and gave me my first assignment for *Boys Life*. It was the beginning of a long and fruitful relationship.

I did black and white and color samples working in casein and sometimes oils. One of the first jobs I managed to land was with *Boxing Illustrated/Wrestling News* magazine. It was a cover illustration of Ingmar Johansson knocking out Floyd Patterson. Then I was given another assignment. I was to show Jim Jeffries having a fight in the dressing room before his big match. I was wrestling in Allentown, Pennsylvania, that night, and I took my camera along. I enlisted some of the wrestlers to pose for me. The dressing room was a perfect on location set. It was old and dingy. The single light bulb was just the right light source. "Golden Boy" Arnold Skaaland posed as Jeffries, and some of the other boys pretended to hold him back. Their acting was perfect. Wrestlers know how to tell a story.

Finally, I met that little girl from Pennsylvania named Betsy. She was now a sophomore at Pratt.

I had loved her from afar for a whole year, but was too shy to talk to her. My roommate introduced us. I showed her pictures of my pet chimp and lion cub, and that did it. We became inseparable. We went everywhere together. I even took her with me to the wrestling matches.

The first time she went, she looked around at the dingy hall and screaming crowd and thought, "If my mother knew where I was right now she'd kill me."

THE SIN TOWN THAT MAKES PARIS BLUSH!
MAN'S ADVENTURE
SEPT. 35c
I fought the SCALED KILLER of the CHOCO SWAMP!
A WHITE SLAVER'S STORY: "I SELL BLONDES!"
YOU CAN OWN A NEW CAR - FOR ALMOST NOTHING!

Man's Adventure, September 1958

Startling Expose! "WE FILL THE HAREMS OF AERICA"
REAL MEN
APRIL 25c PDC
KING FISHER double gunned sadist from TEXAS
Bonus! too many muscles can ruin your SEX LIFE!
TRAGEDY of the MINOR LEAGUES

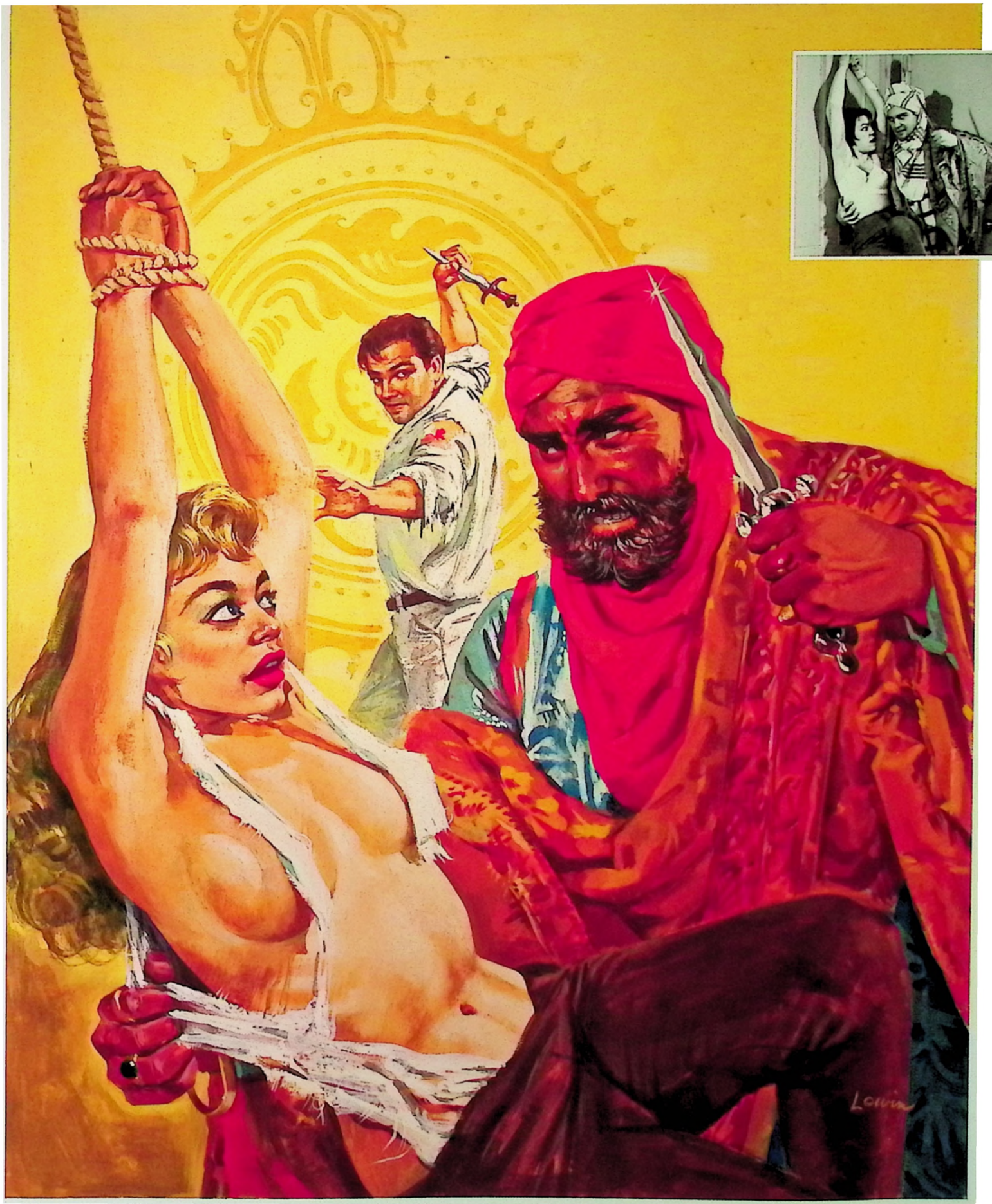
Real Men, April 1958

HITLER'S SEX and DAGGER GIRLS
Battle Cry
MY 145 DAYS OF HELL
BLOOD WAS MY INK
AN IRON CROSS FOR A DOUBLE CROSS
SEPT. K 35c
A POW'S STORY
GOD KEPT ME ALIVE

Battle Cry, September 1958

Then there were the men's magazines like *Saga*, *Battle Cry*, *Real Men*. A schoolmate of mine who had gotten a job as art director at one of the men's magazines gave me an assignment for *Real Men*. Suddenly, there was so much work available that I was working day and night. I did paintings of WWII battles, all the uniforms carefully researched. Using friends, my brothers (who were then wrestling in New York) and Betsy as models, I photographed them in black and white, developed the film myself, and made 8x10 prints to work from. I painted Betsy being attacked by everything from a rogue mongoose to a pirate of the Sulu Sea. My brother Mark made a great Nazi being shot in the stomach, fending off alligators with a bowie knife, and falling off galloping horses. Betsy took pictures of me as a Comanche warrior, an evil Arab, and a sailor going down with a sinking ship. I didn't make a bad Jivaro head hunter either. We all had so much fun doing this it should have been illegal. I was grateful to have my brothers around (we were now known on television as "the fabulous Lewin brothers"), but they could also drive me crazy. I lived in a one room apartment that was also my studio. With nothing to do all day until the matches, they would hang around my place bickering with each other and annoying me while I was working on a job. Brother Donn kept saying, "I taught you everything you know. Just give me the brush, and I'll show you how to paint." God, he could be irritating.

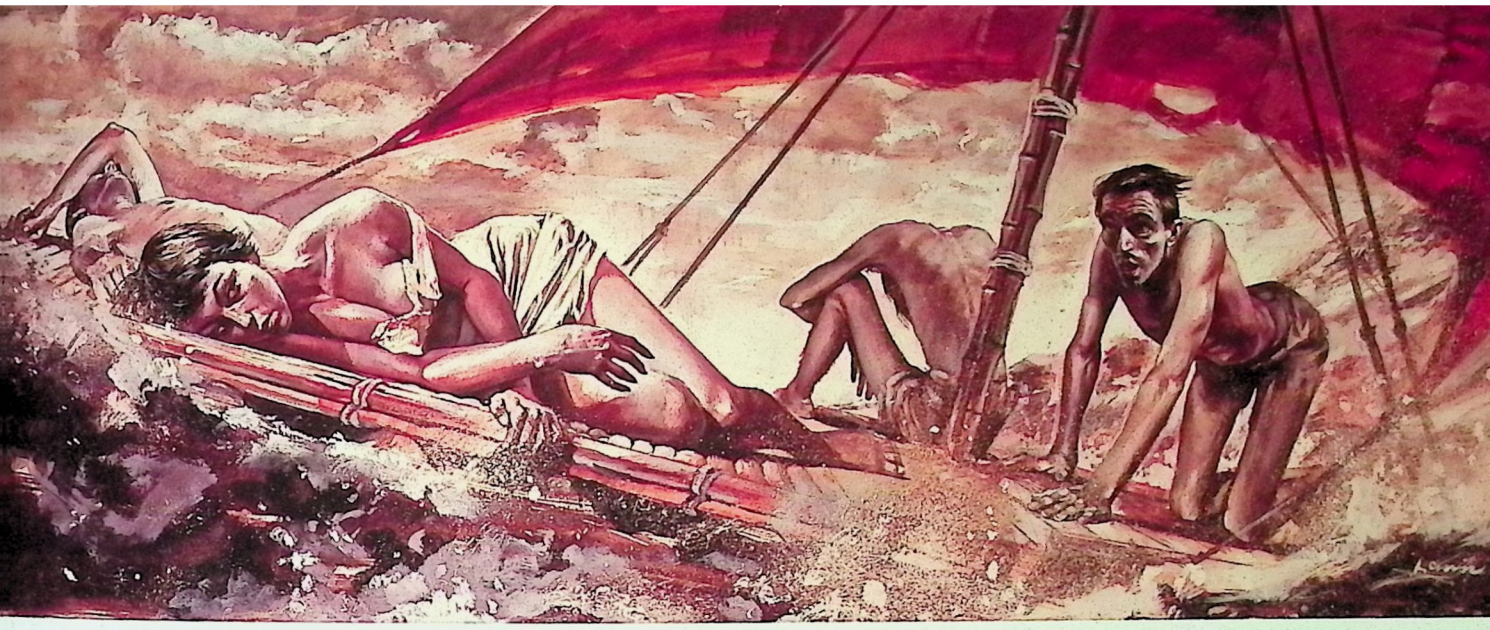
Betsy and I were married in 1963. It happened like this: We were visiting my parents, who had moved to Houston, Texas.



Cover illustration for a men's adventure magazine, late 1950s to early 1960s. Gouache on board. INSET: Ted and Betsy pose for a reference photograph

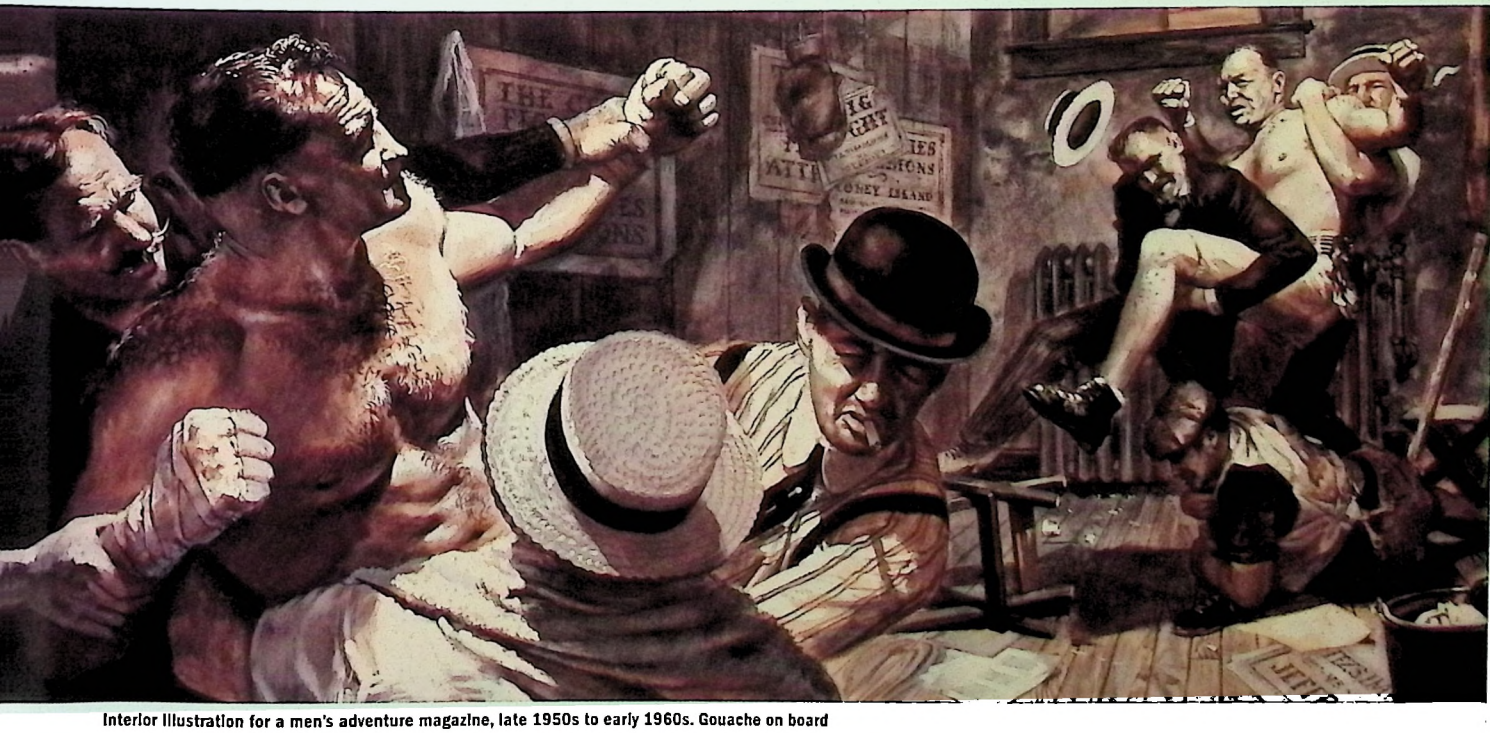
Interior illustration for *Popular Magazine*, 1964. Gouache on board

Ted poses for a reference photograph



Interior illustration for a men's adventure magazine, late 1950s to early 1960s. Gouache on board

ABOVE: Reference photographs



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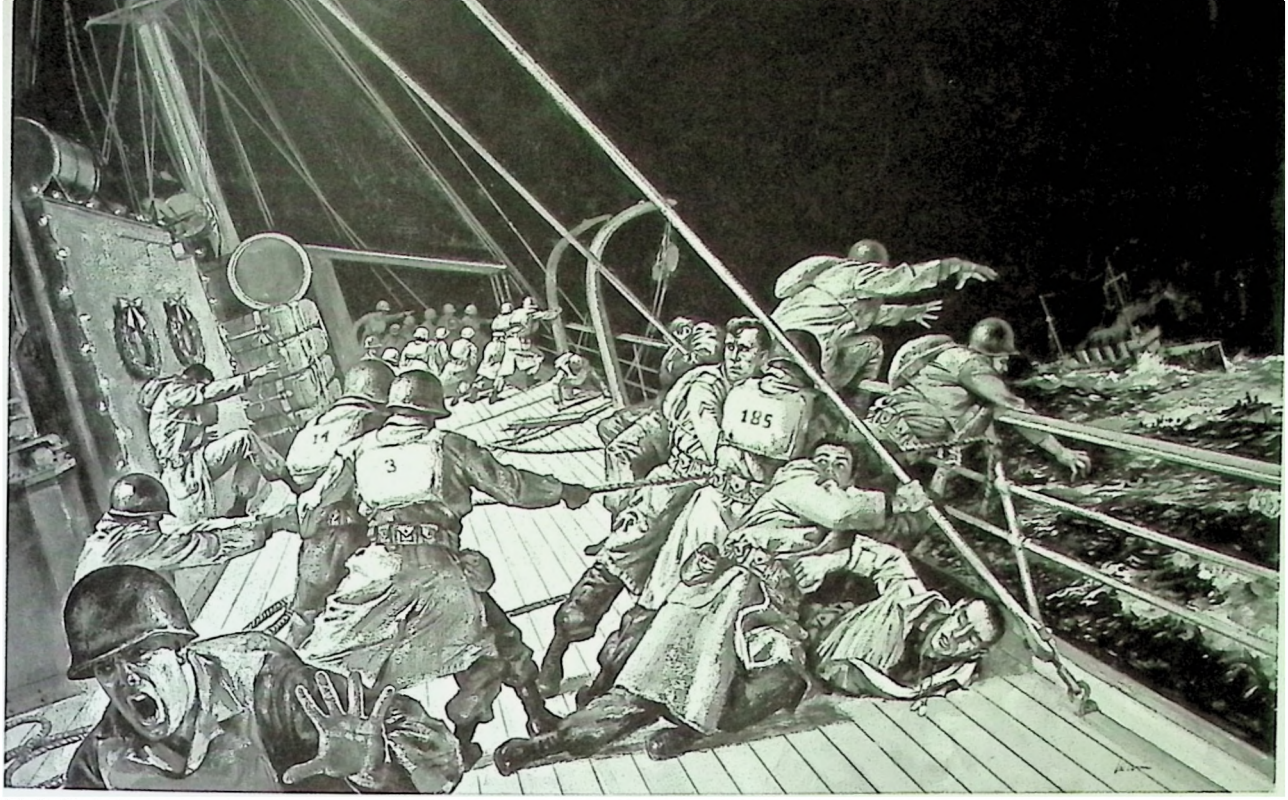

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Interior illustration for a men's adventure magazine, late 1950s to early 1960s. Gouache on board

Interior illustration for a men's adventure magazine, late 1950s to early 1960s. Gouache on board

Betsy and I had been going steady for six years, and my parents were very fond of her, but neither one of us had thought about marriage. We were both just embarking on our careers. My mother followed poor Betsy around saying, "What's wrong with that boy? Why hasn't he asked you to marry him?" Betsy came outside where I was sunbathing. "Your mother is driving me crazy," she said. "What do you think? We're obviously not going to go our separate ways." My romantic reply was "Whatever you say."

Ted, Mark, and Donn Lewin in the ring

We arranged to be married the next day in a local church. I was booked in a few matches in the area to help pay for our trip, and was wrestling in Lake Charles, Louisiana, that night. In the gritty, smoke-filled hall where the matches were held, I was thrown out of the ring and hit my eye on a railing.

The next day we arrived at the church to talk to the minister before the ceremony. My brother Mark was there at the time, as was my sister and her wrestler husband Dangerous Danny McShain. The minister looked at Mark, who was as big as a refrigerator, Danny, who had two cauliflower ears and so much scar tissue over his eyes that he had to turn his head like an owl to look at you, and me, with a butterfly stitch on my completely closed and swollen eye. Then he said to Mark, "I hear you have an older brother. What does he do?" "He's with Ringling Brothers," answered Mark with a straight face. The minister motioned Betsy to follow him into his office where he asked her if she was sure she knew what she was doing. She assured him she did, and the ceremony took place with Mark and Danny as Best Men. Mark was barely able to contain his giggling, Dangerous Danny was falling asleep on his feet, and my parents and sister were beaming in the front row of the otherwise empty church.

We moved into an apartment across the street from Pratt. I worked in the second bedroom, and Betsy worked at the dining room table. She was doing freelance work for greeting card companies and broke into magazine work at a men's magazine called *HiLife*. When she showed her portfolio to the art director he said, "What am I supposed to do with you? I publish blood, sex, and violence, and you show me woodcuts of furry animals." So he gave her the more humorous stories to illustrate.

I had started doing some work for children's magazines like *Young Miss* and *Children's Digest*. One day I met an agent who had seen my work there, and she asked if I would like her to represent me. Her name was Elizabeth Armstrong. She was a chubby little gray haired lady who looked more like a school teacher than an artists' agent. At that time President Lyndon Johnson was pouring a lot of money into education, so she was able to get me lots of full-color text book illustration jobs. I started slowly moving away from men's magazines, and

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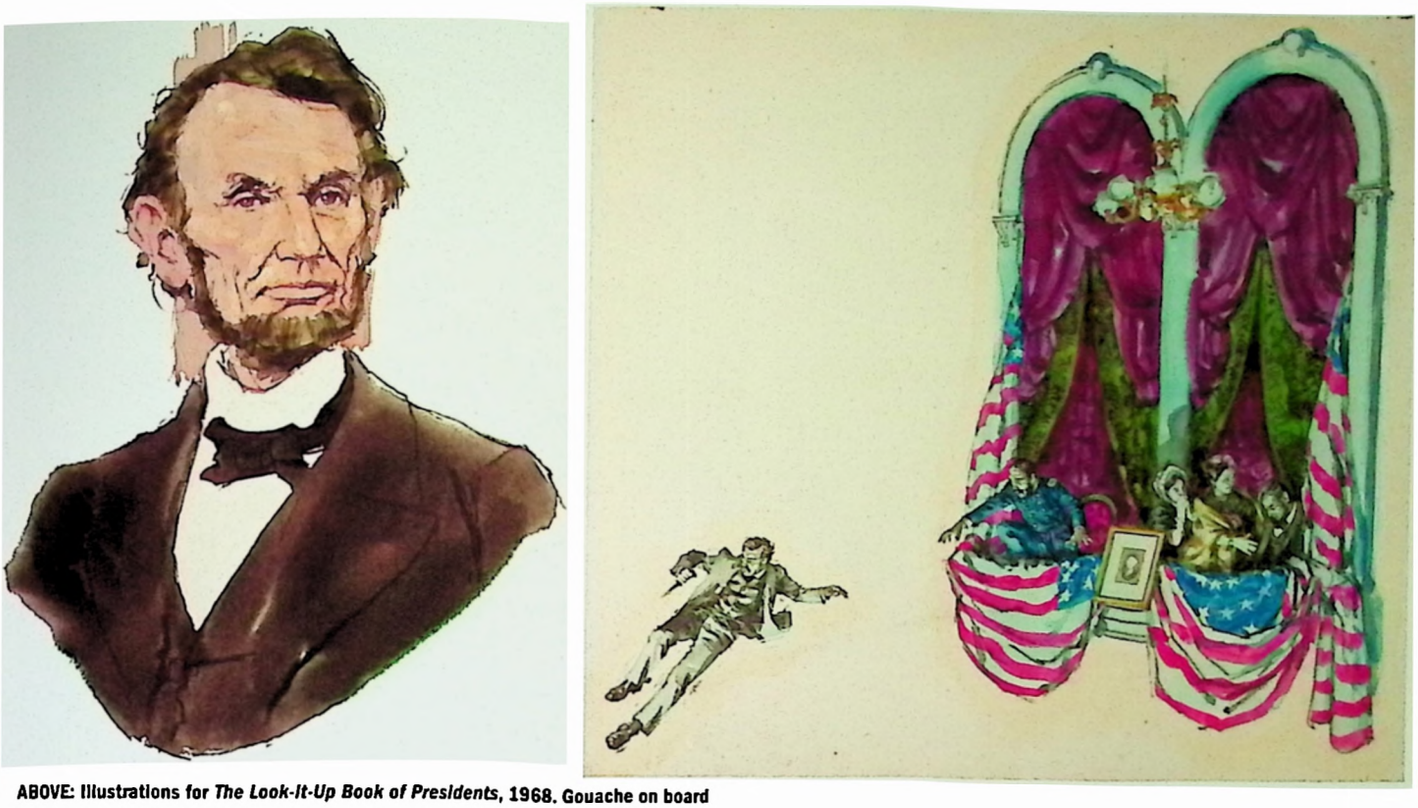
Cover illustration for *Saga*, February 1964. Gouache on board. INSET: Preliminary sketch

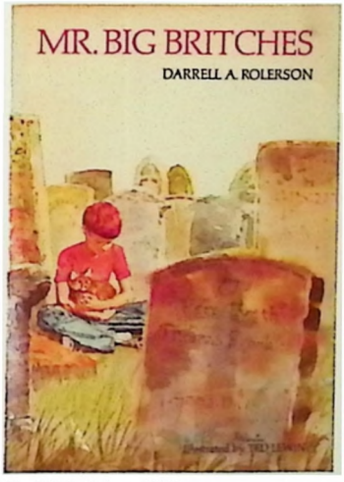


ABOVE: Illustrations for *The Look-It-Up Book of Presidents*, 1968. Gouache on board

doing more and more children's illustration which I really enjoyed. In 1968 Elizabeth got me a plum of an assignment with Random House, a book called *The Look-It-Up Book of Presidents* which featured portraits of all the presidents up to and including Lyndon Johnson plus significant events in each of their administrations. It was my first book for children.

After the book was published I got a call from a little boy in Chicago. "I read the book," he said. "Does your mother know you're making a long distance call?" I asked.

"Yes," he told me, "and I have a question for you. You know the painting you did of John Wilkes Booth jumping off the balcony? Well, it's not correct."



***Mr. Big Britches*, 1971**

"What do you mean?" I said. "I really researched that thoroughly."

"You showed him with a knife in his hand. He didn't have a knife," said the boy.

"How do you know that?" I asked him.

He said: "I saw the movie."

My career as a professional wrestler was coming to an end. I had my last match in Sparta, New Jersey, and called it quits. It had been a great ride. I had wrestled legends like Gorgeous George and Killer Kowalski along the way. It was a bittersweet ending as I would never see most of "the boys" again. But, my world now was the world of illustration.

Eventually Elizabeth Armstrong decided to retire, and she asked Betsy if she'd be interested in taking over her job. "After all," she said, "you know more about art than I do, and you've been doing most of the leg work with the publishers." Betsy agreed to represent me along with doing her own work. She expanded my portfolio to include young adult book jackets and interiors, and illustrations for magazines like *17, Family Circle, Field and Stream*, and *Ranger Rick*. She also got me work with *Readers' Digest* condensed books.

Elizabeth had never solicited publishers of picture books because she thought they didn't pay well enough for her to take a commission. So now Betsy decided to explore the possibilities, and made an appointment with an editor at Dodd, Mead & Co. The editor loved my work, especially the animal illustrations. She said to Betsy, "I have a manuscript about a boy and a fox. Can Ted draw a fox?" My portfolio had illustrations of just about every animal you could think of, including dogs, wolves, and coyotes—everything but a fox. The editor had to see a fox. So I drew a fox for her. The book was called *Mr. Big Britches*, and it was the first of many books I illustrated for Dodd, Mead.

It was now 1970, and Betsy and I decided it was time to fulfill our life-long desire to travel. We went on safari in East Africa, and the die was cast. We followed Africa with several trips canoeing in the Florida Everglades observing the wildlife. I was in the editor's office one day regaling her with stories of our adventures in the Everglades. "If you write those stories down and illustrate them, I'll publish them," she told me. The result was a series called *World Within A World* that I

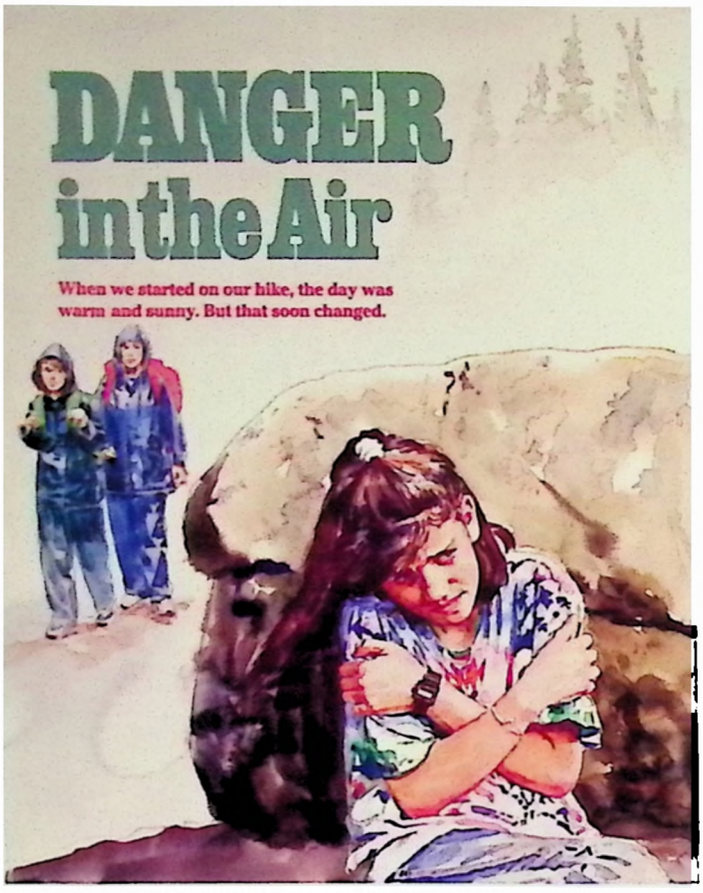


Illustration for "Danger In the Air," from *Ranger Rick* magazine, c. 1970

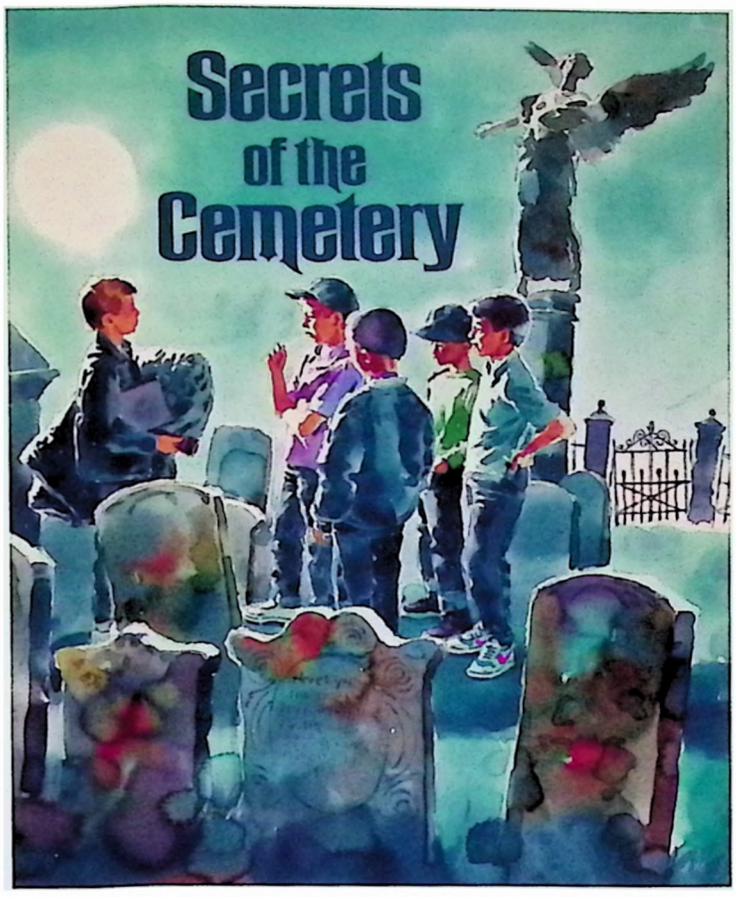
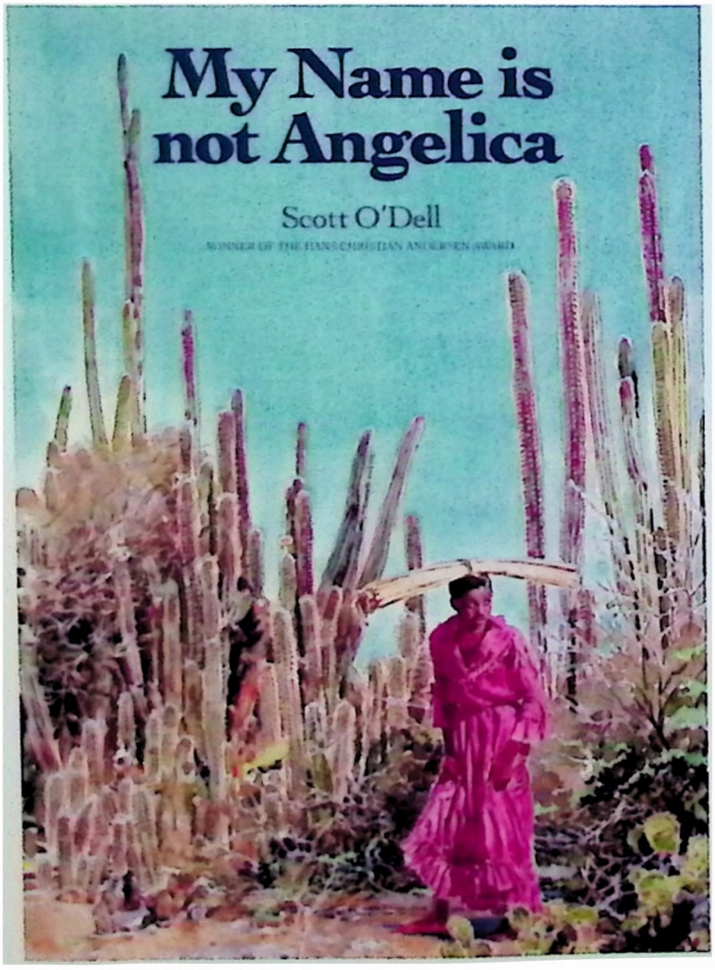
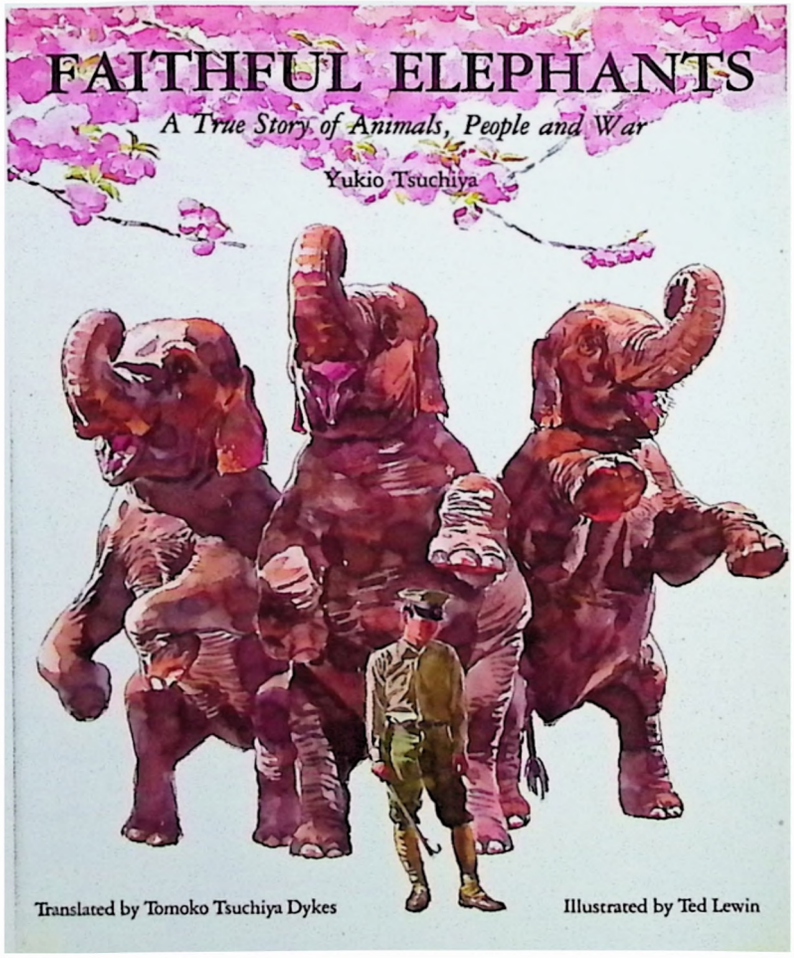


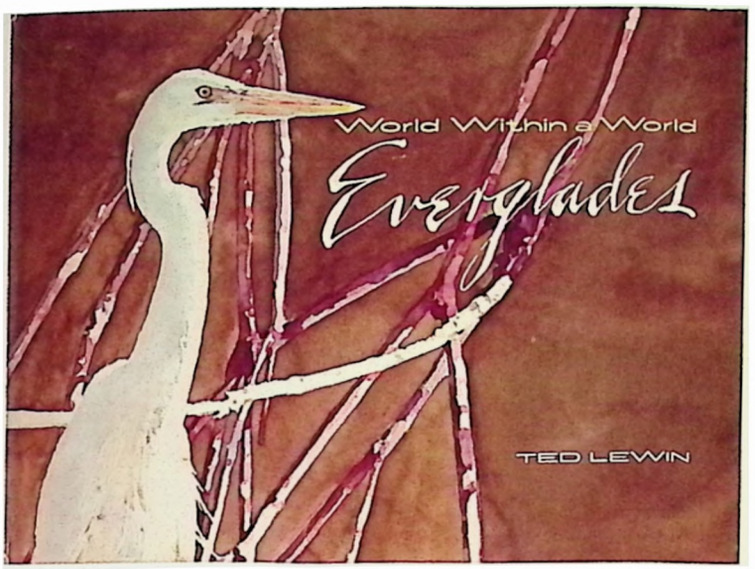
Illustration for "Secrets of the Cemetery," from *Ranger Rick* magazine, c. 1970



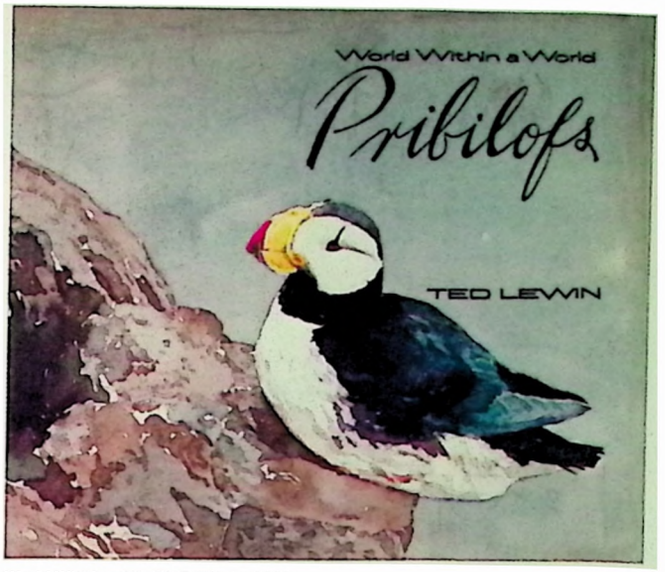
My Name Is Not Angelica, 1989


FAITHFUL ELEPHANTS
A True Story of Animals, People and War
Yukio Tsuchiya
Translated by Tomoko Tsuchiya Dykes
Illustrated by Ted Lewin

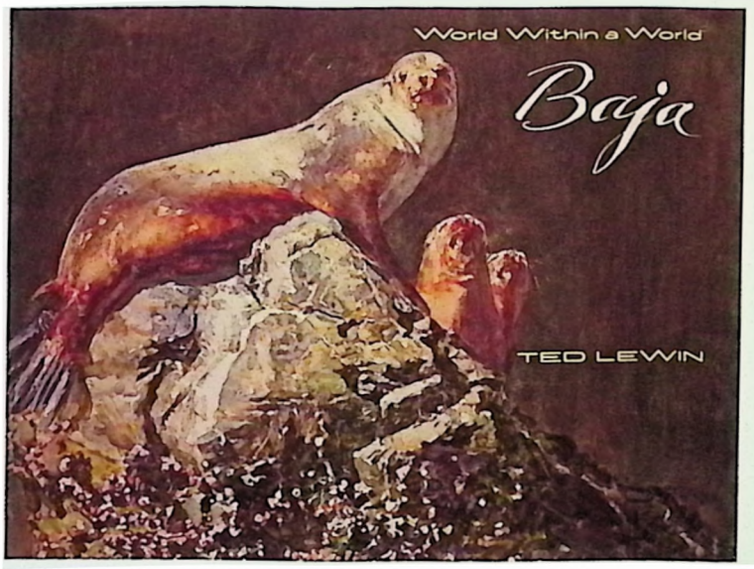
Faithful Elephants, 1988



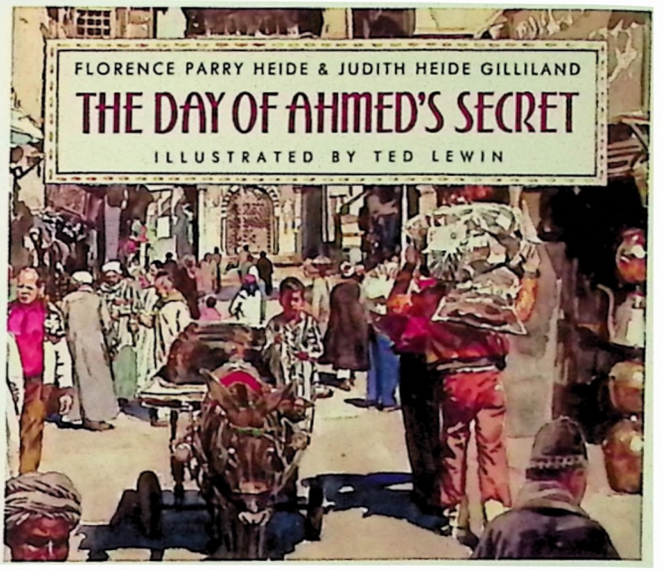
World Within a World: Everglades, 1976



World Within a World: Pribilofs, 1980



World Within a World: Baja, 1978



The Day of Ahmed's Secret, 1990

wrote and illustrated from 1976 to 1980. It started with a book about the Everglades, followed by a book about Baja, then a third about the Pribiloff Islands. So now I was an author as well as an illustrator. It dawned on me that we could turn all our travels into adventure stories for children.

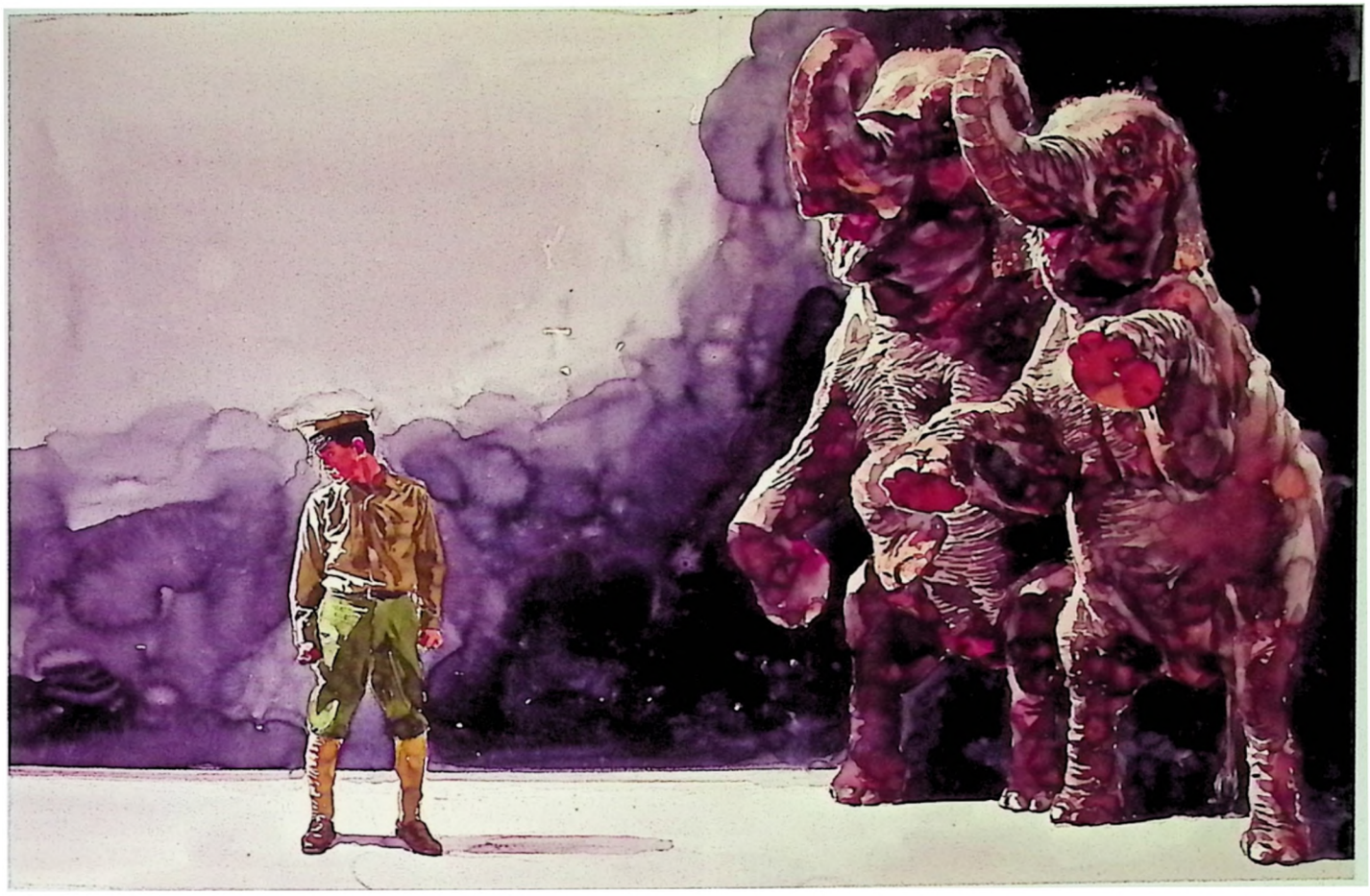
I continued to illustrate young adult books. Altogether I did almost 70. I probably did more young adult jackets than anyone. Publishers called me a "jacket artist." I continued to work for *Readers' Digest* Condensed Books for a total of 22 volumes. They told me once that I'd done more work for them over the years than any other artist.

One day in 1981, Betsy came home very excited about a job she'd gotten for me at *Random House*. It was *The Adventures of Tom Sawyer*! Now I would be in the company of Norman Rockwell, but best of all, my name would appear on the jacket right beneath Mark Twain's. In 1985 another classic was offered to me by William Morrow. It was *National Velvet*.

In 1987 Betsy got a call from Houghton Mifflin in Boston asking if I would be interested in illustrating a picture book titled *Faithful Elephants*. It was all about animals, and animals were what I was known for. Betsy handed me the manuscript with tears in her eyes. "I can't read this." She said. "It's too sad." It was a very strong anti-war true story, and I decided to accept the contract. Children's books, once a small business, was now booming, and Betsy managed to get me a very good advance. When I completed *Faithful Elephants* I was hooked on telling stories through a sequence of pictures, and wanted to do more picture books. *Faithful Elephants* is still in print to this day.

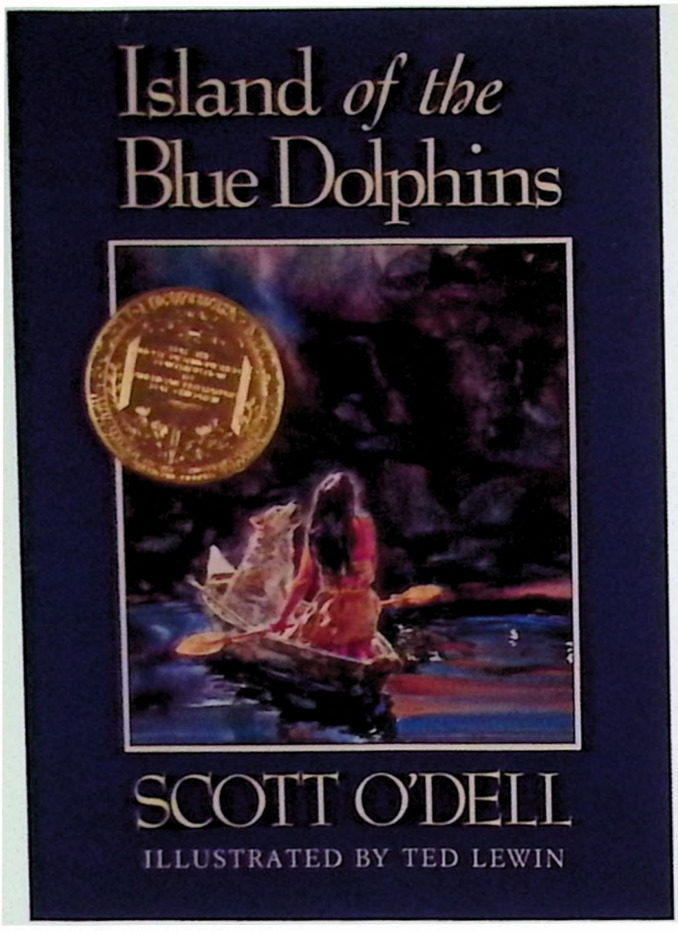
By this time Betsy was illustrating children's books, too. One day in 1986 she was discussing her sketches for a book with the art director at William Morrow Co. In the course of conversation the art director told her there was a wonderful picture book she thought would be perfect for Ted knowing our love of travel to exotic places. The only trouble was the editor knew Ted only as a jacket artist. She needed to see samples. Betsy told the art director about *Faithful Elephants*, and I got the job. The book, *The Day of Ahmed's Secret*, was about a little boy growing up in Cairo, Egypt. After *Ahmed's Secret* I began to do more and more picture books, and had to

Interior illustration for *My Name Is Not Angelica*, 1989. Watercolor on board

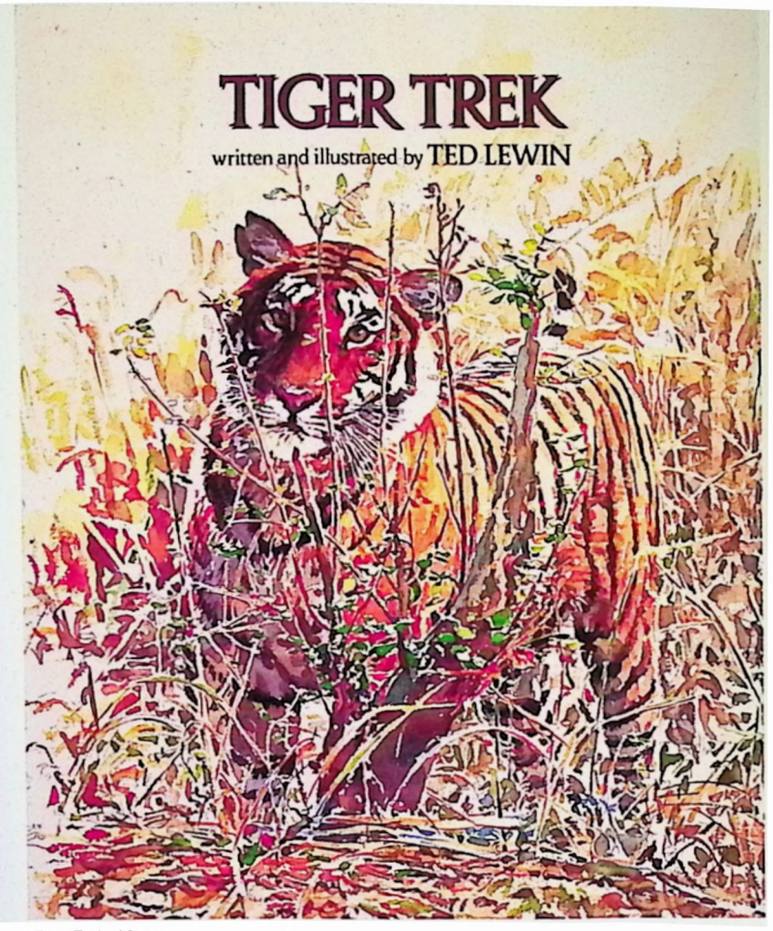


Interior illustration for *Faithful Elephants*, 1988. Watercolor on board

Interior illustration for *Tiger Trek*, 1990. Watercolor on board



Island of the Blue Dolphins, 1990



Tiger Trek, 1990

start declining work from all my other clients.

In 1990 Houghton Mifflin called again. This time they offered me *Island of The Blue Dolphins*, the classic by Scott O'Dell. I had done many of his young adult jackets, and he specifically asked that I be the illustrator for this book. It was the 30th Anniversary edition, and the first and only time it was ever illustrated.

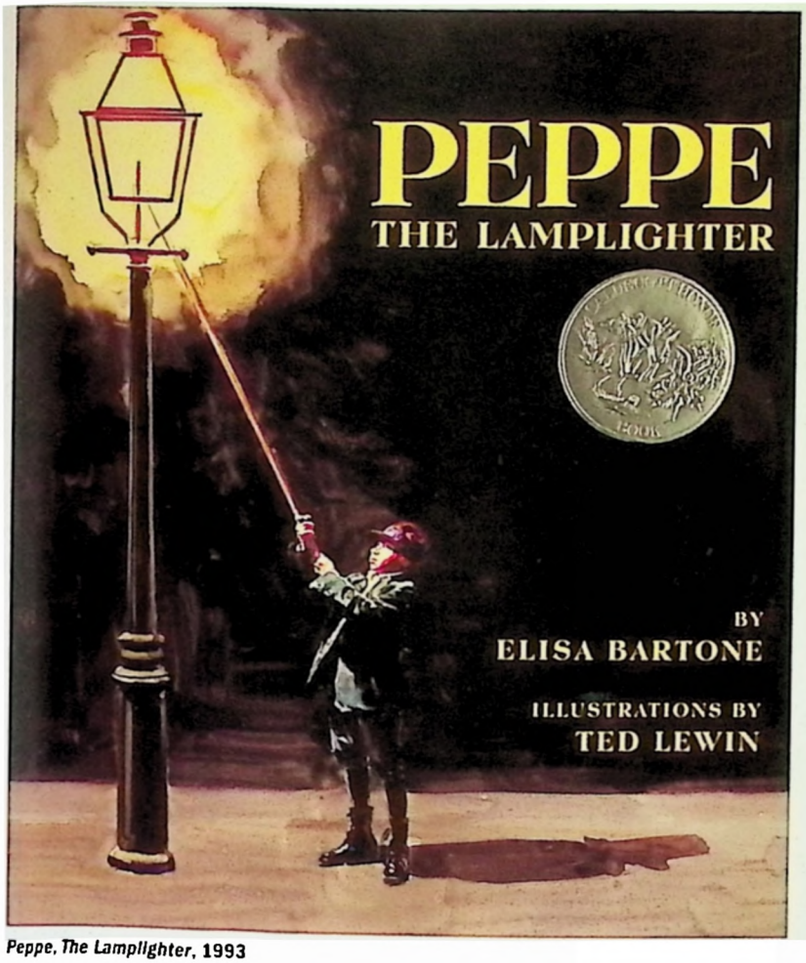
In 1983 we made our first trip to India. While on elephant back we had an awesome experience. We watched a tiger make a kill. In 1990 I turned that experience into my first self-illustrated full color picture book. It was called *Tiger Trek*. This encouraged us to do more books about our travels. Just to name a few, as a result of a trip to the Galapagos Islands, Betsy wrote and illustrated *Booby Hatch*, and I did *Nilo and the Tortoise*. *Chubbo's Pool* was Betsy's book based on our experiences in Botswana, and my book *Lost City: The Discovery of Machu Picchu* was the result of our visit to that ancient site.

In 1994 I got the surprise of my life. A book I illustrated called *Peppe, The Lamplighter* written by Elisa Bartone, won a Caldecott Honor award given by the American Library Association. (The Newbery—Caldecott Awards are the children's book version of the Oscars.) As a result, I signed book contracts for the next six years. Seven years later in 2001 Betsy won the same award for her illustrations for *Click, Clack, Moo: Cows That Type* by Doreen Cronin which became a *New York Times* Best Seller. Now contracts poured in for Betsy, too.

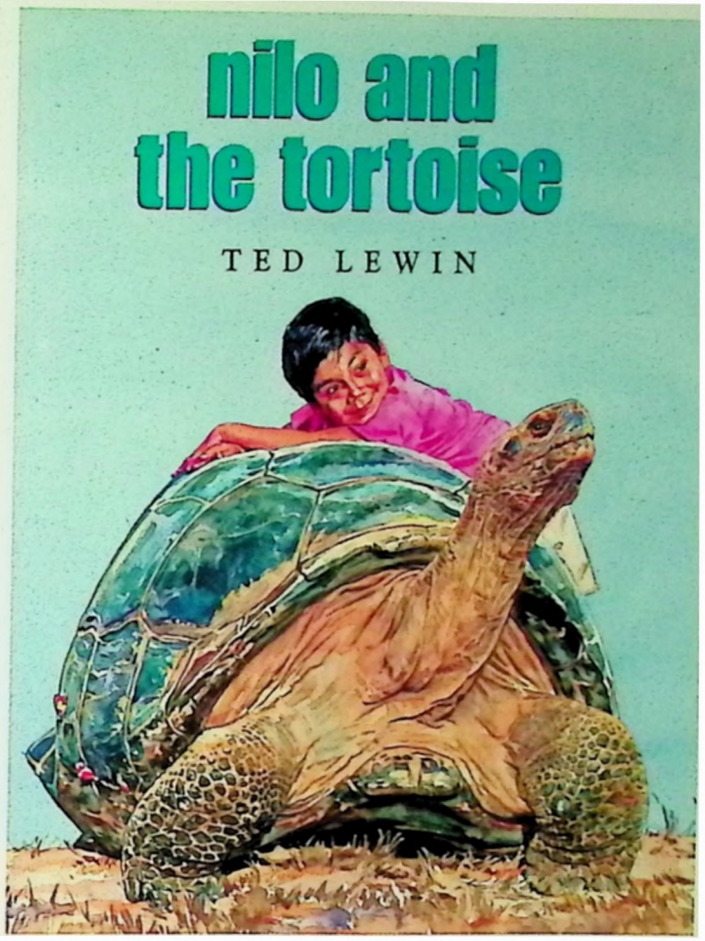
More and more I began writing my own books. I did books about three Brooklyn institutions I loved: *Big Jimmy's Kum Kau Chinese Takeout, At Gleason's Gym,* and *Stable*. I call it my "Brooklyn Trilogy." I did another book titled *Red Legs*, about a Civil War drummer boy. I found the perfect model for the boy in a reenactment unit in Brooklyn. During the Civil War they were called the red legged devils because they wore red Zouave pants. To research it I went to several reenactments including a reenactment of the battle of Gettysburg. I photographed Pickett's charge, and like to tell everyone I had 15,000 models that day.

In 1996 Betsy and I were offered the job of doing the text and art for the signage at the new Central Park Children's Zoo. Betsy wrote the text, and I did the art which is displayed on pedestals holding what look like open picture books. We were told it would be there as long as the zoo exists.

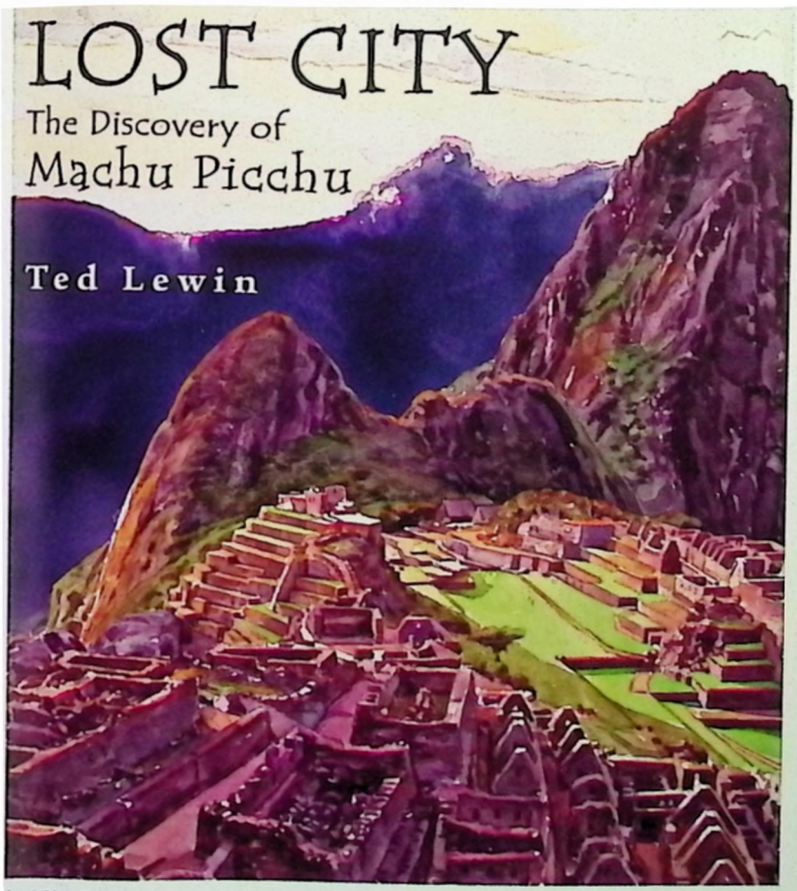
In 1997 we traveled to Uganda's Bwindi Impenetrable Forest to fulfill our childhood dream of seeing mountain gorillas in the wild. The trip was more than we bargained for, what with the altitude, the heat, and the 60 degree volcanic slopes. Our shared experience was so intense we decided to tell the story together rather than each do a separate book. The result was *Gorilla Walk*, our first collaboration. It was so well received that we were inspired to do more. The second was *Elephant Quest* about our travels in Botswana, followed by *Top To Bottom Down Under,* (set in Australia, of course,) then *Balarama, A Royal Elephant,* set in South India, then *Horse Song: A story of the Naadam of Mongolia*, and finally *Puffling*



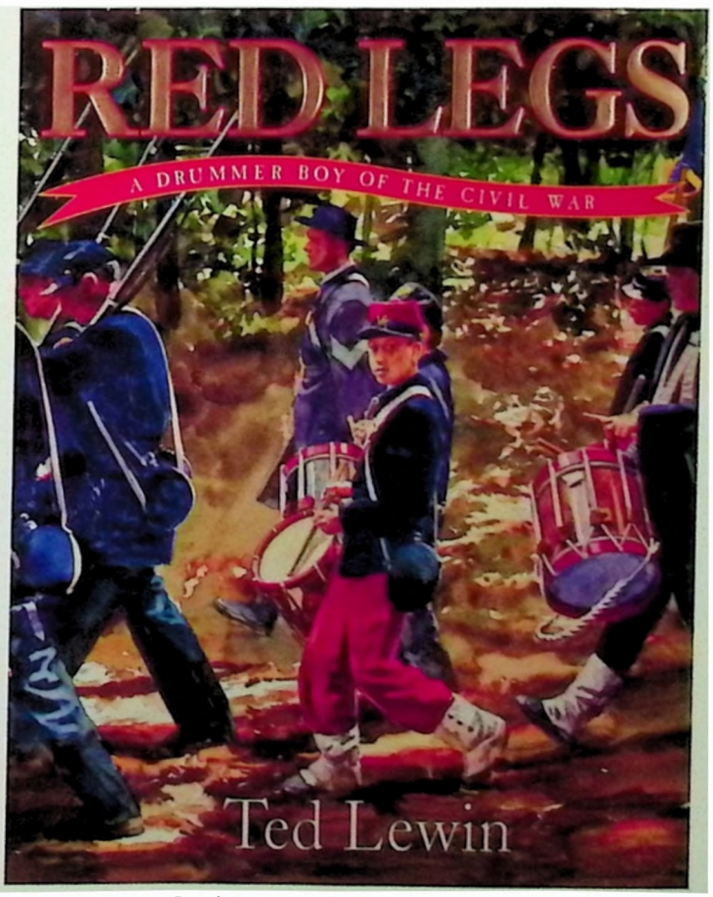
Peppe, The Lamplighter, 1993



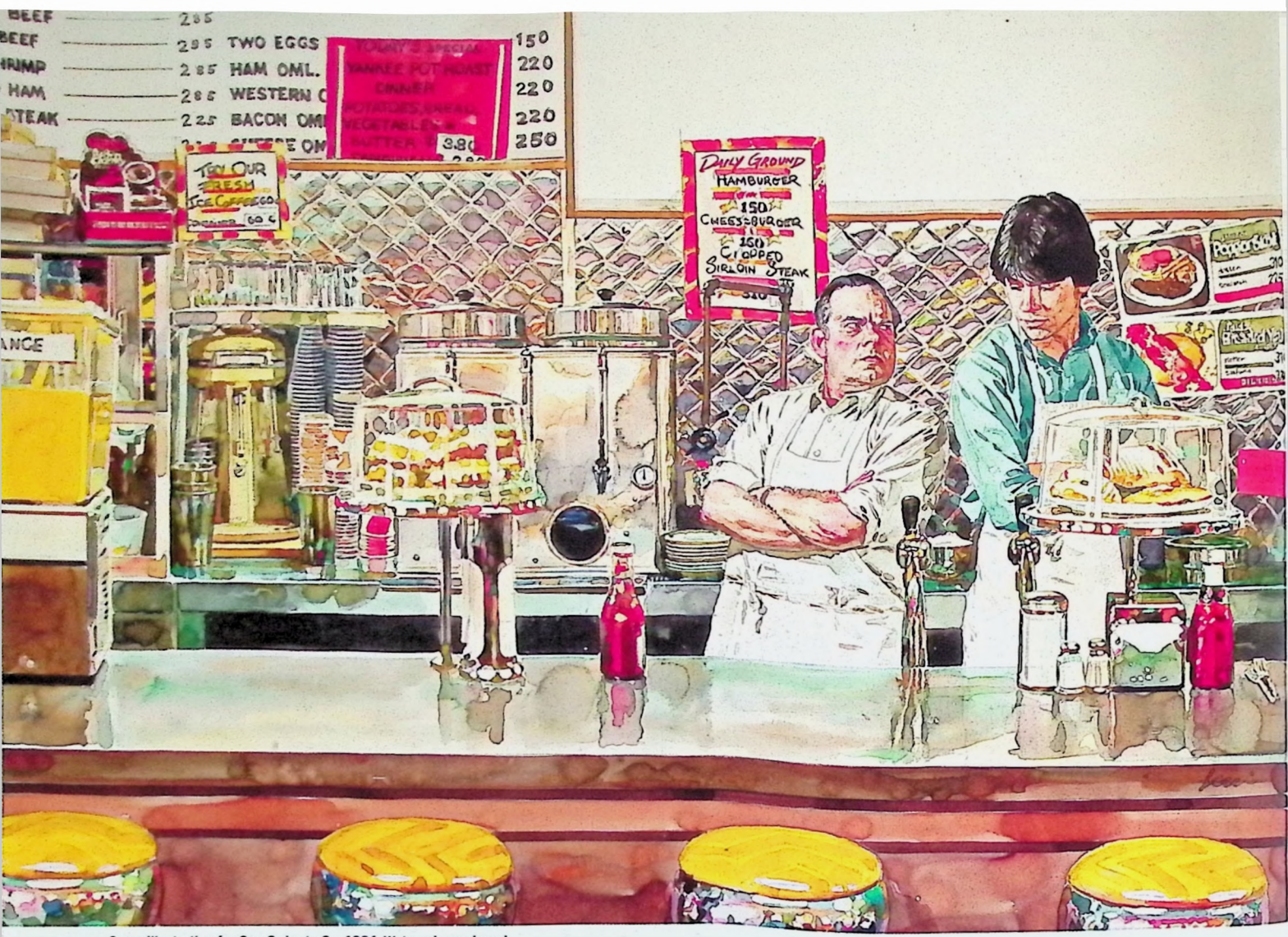
Nilo and the Tortoise, 1999



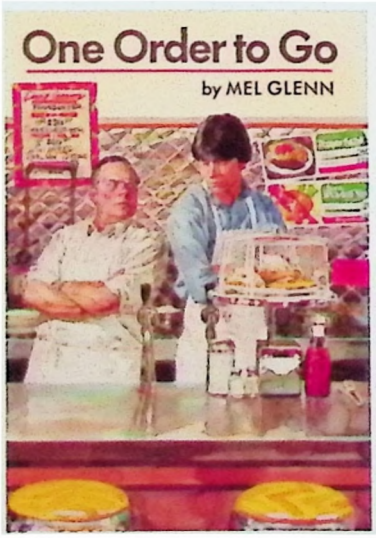
Lost City: The Discovery of Machu Picchu, 2003



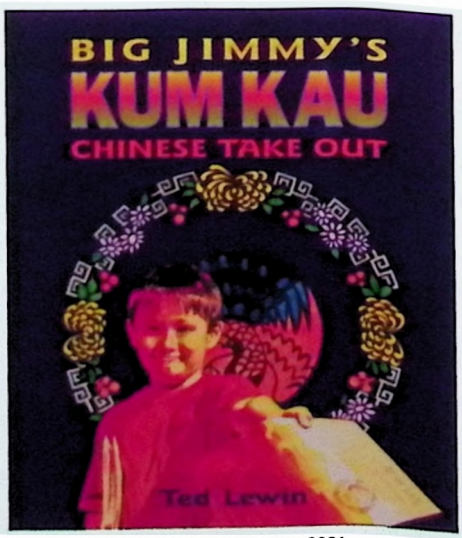
Red Legs: A Drummer Boy of the Civil War, 2001



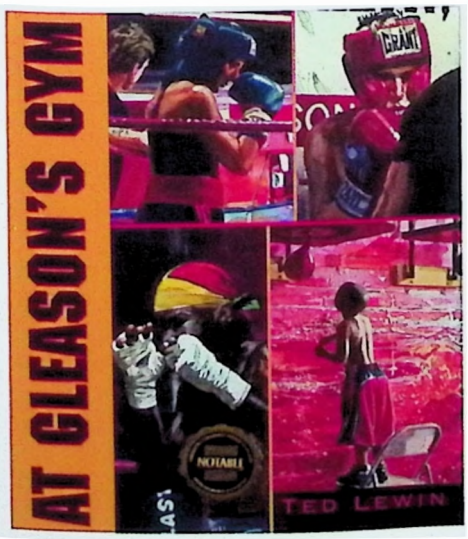
Cover illustration for *One Order to Go*, 1984. Watercolor on board



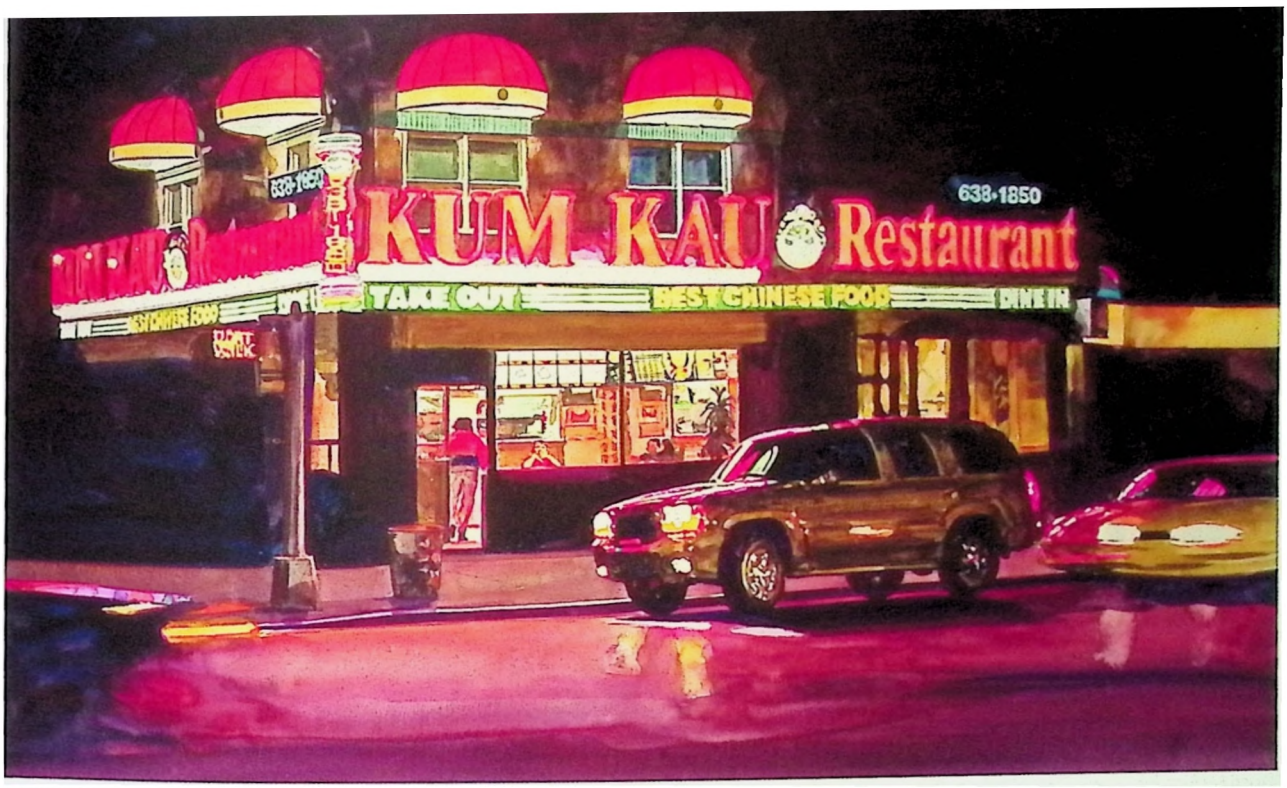
One Order to Go, 1984



Big Jimmy's Kum Kau Chinese Take Out, 2001

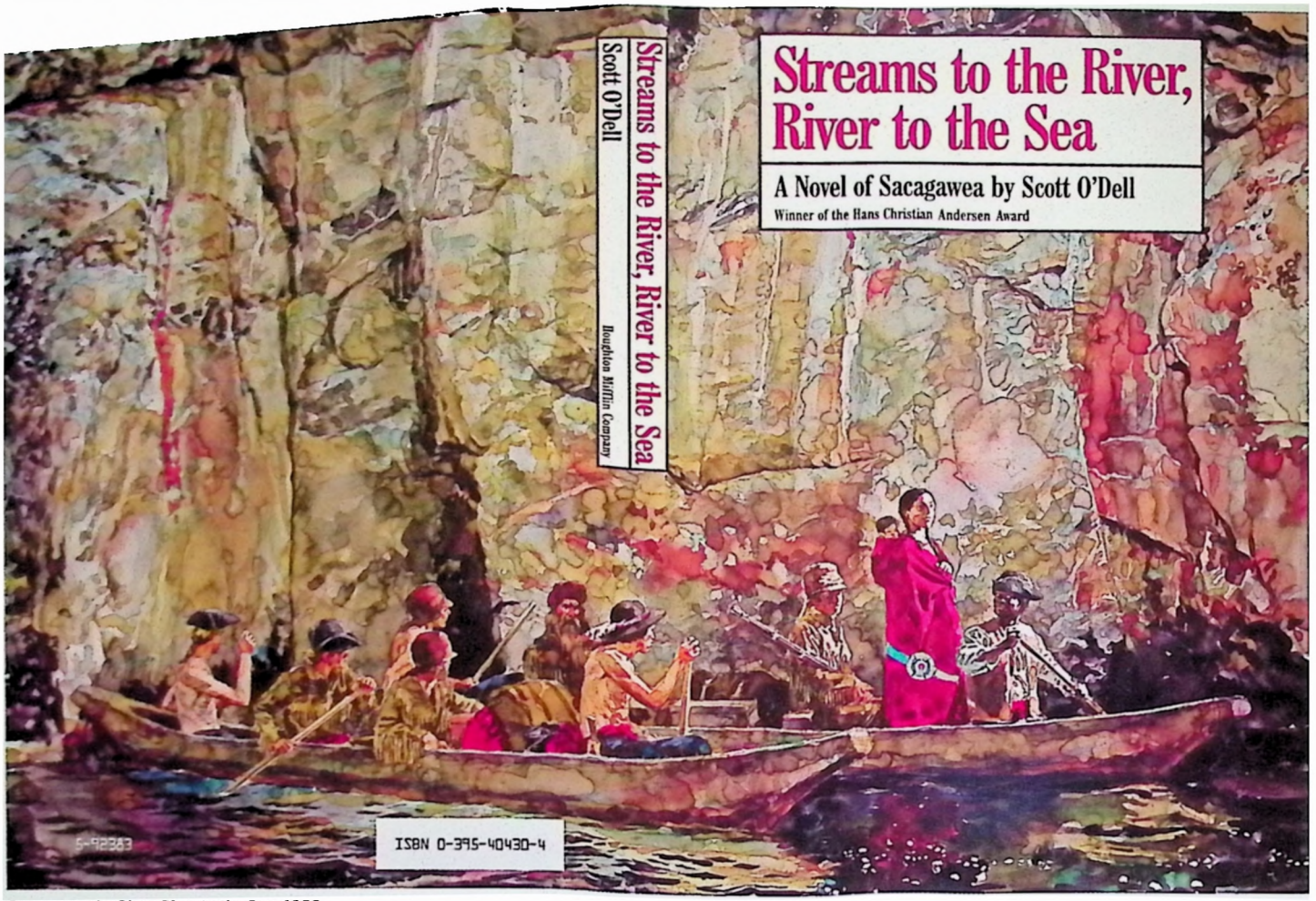


At Gleason's Gym, 2007

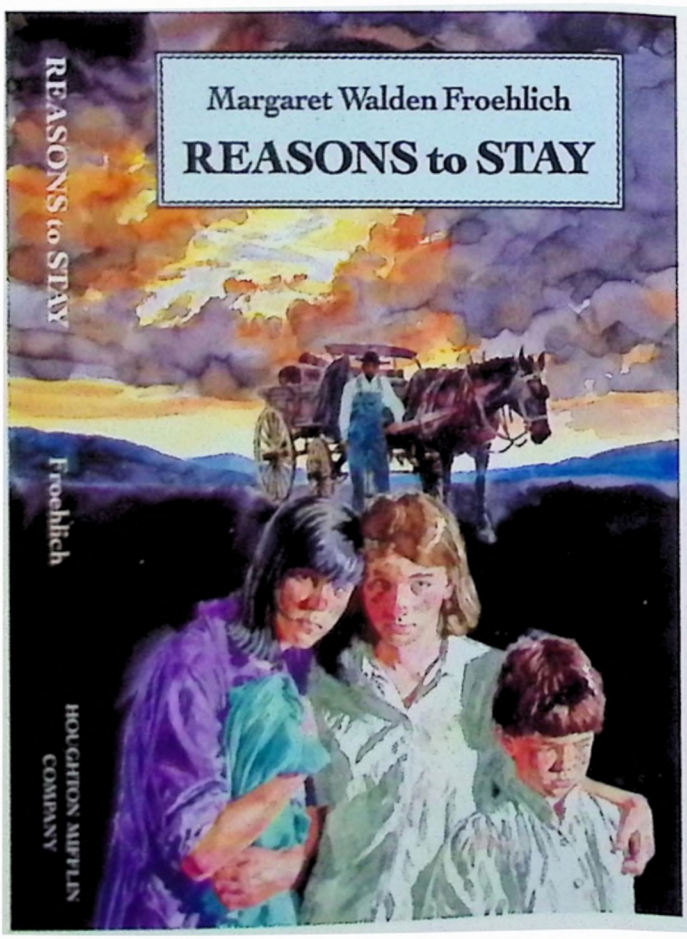


Interior illustration for *Big Jimmy's Kum Kau Chinese Take Out*. 2001. Watercolor on board

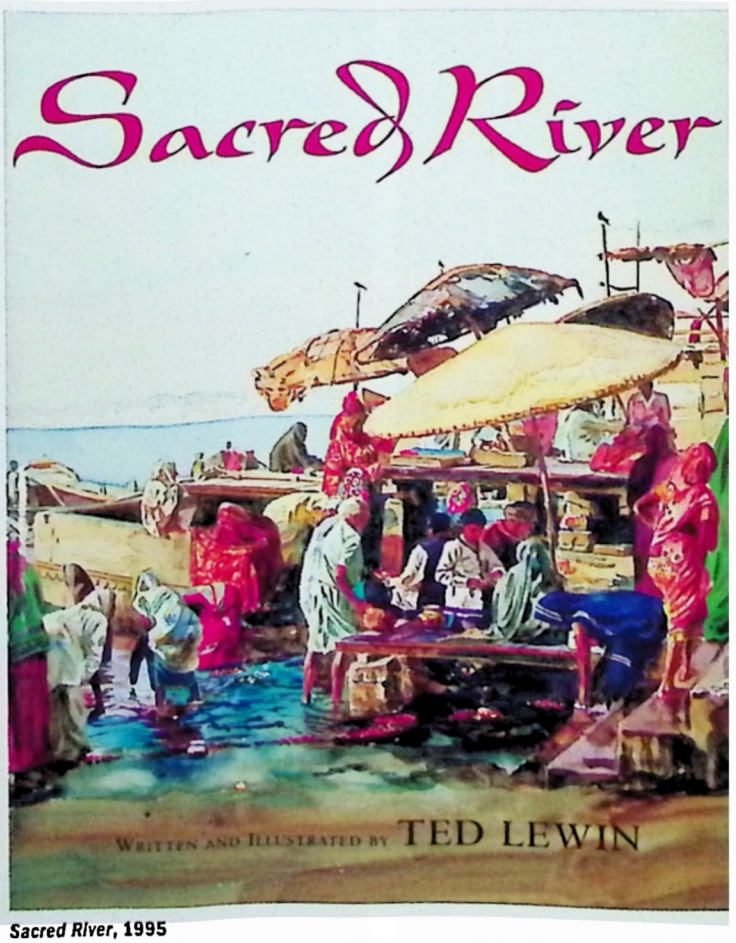
Interior illustration for *At Gleason's Gym*, 2007. Watercolor on board


Streams to the River, River to the Sea
Scott O'Dell
Houghton Mifflin Company
Streams to the River, River to the Sea
A Novel of Sacagawea by Scott O'Dell
Winner of the Hans Christian Andersen Award
ISBN 0-395-40430-4

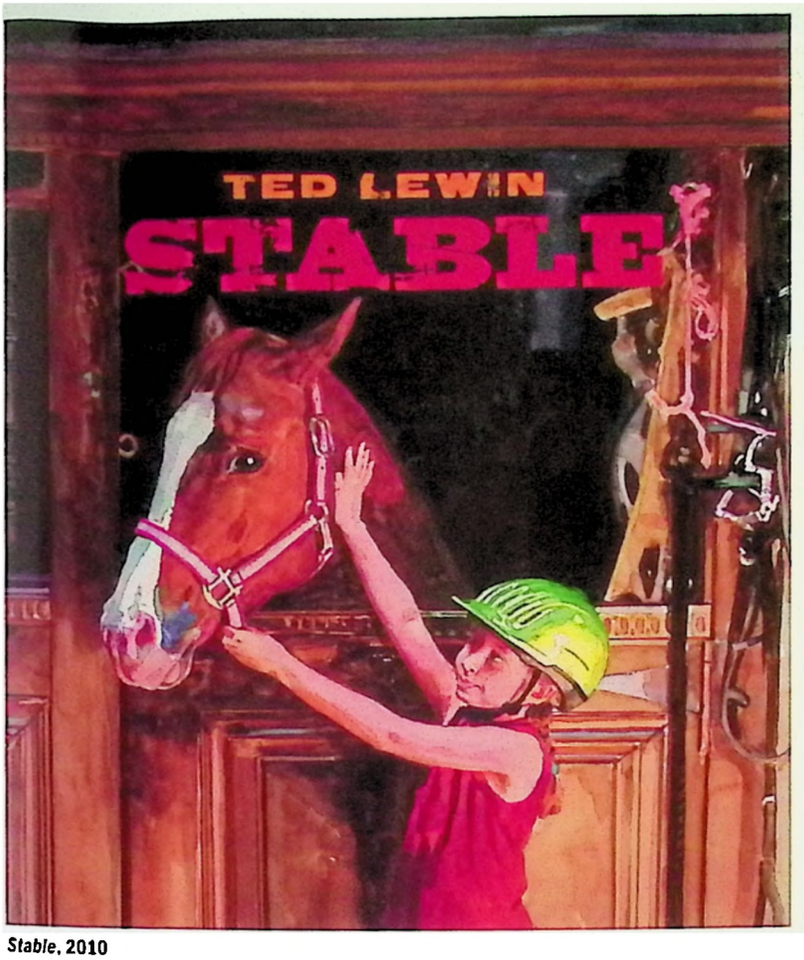
Streams to the River, River to the Sea, 1986



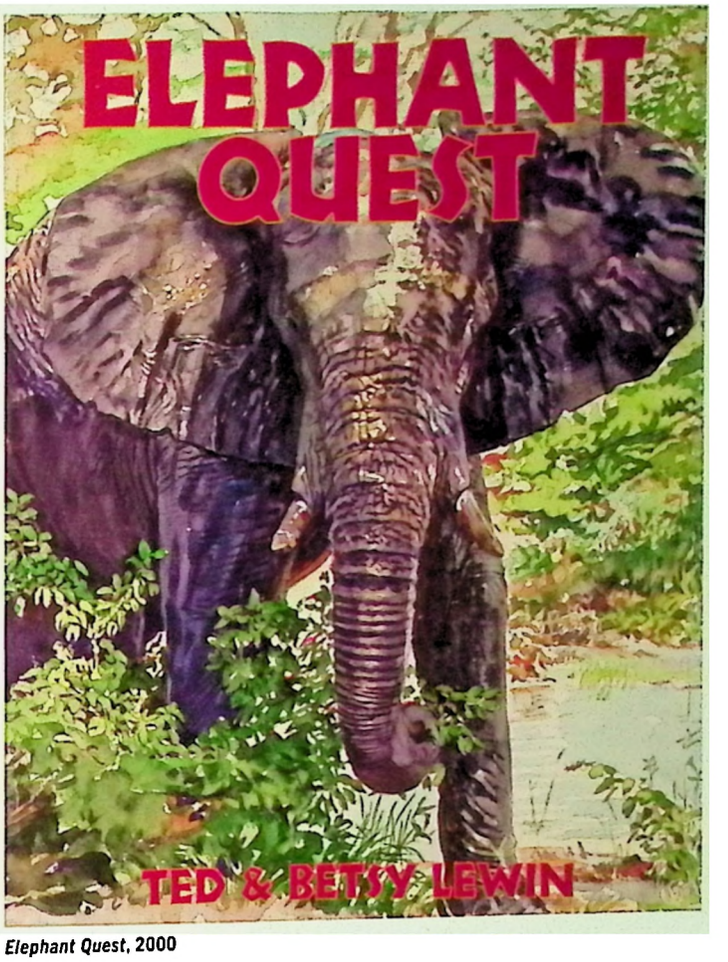
Reasons to Stay, 1986



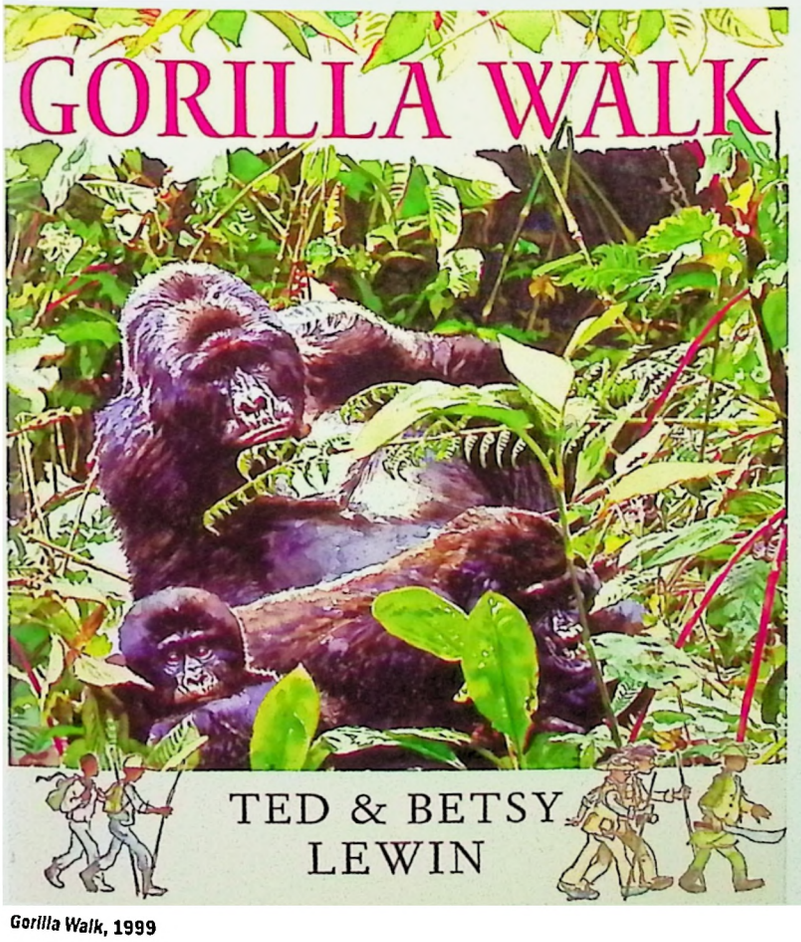
Sacred River, 1995



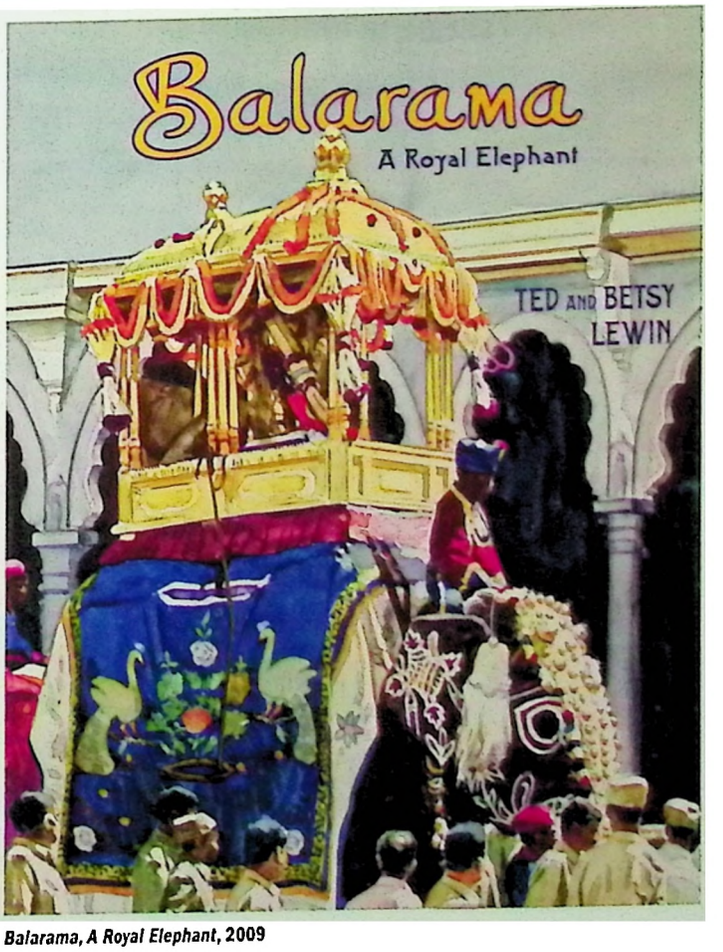
Stable, 2010



Elephant Quest, 2000



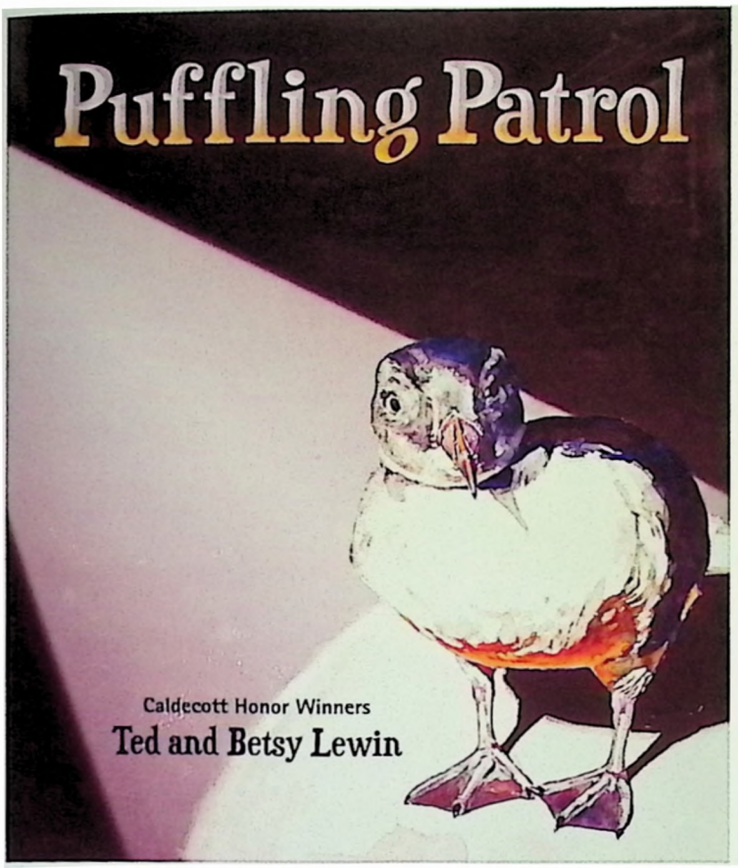
Gorilla Walk, 1999



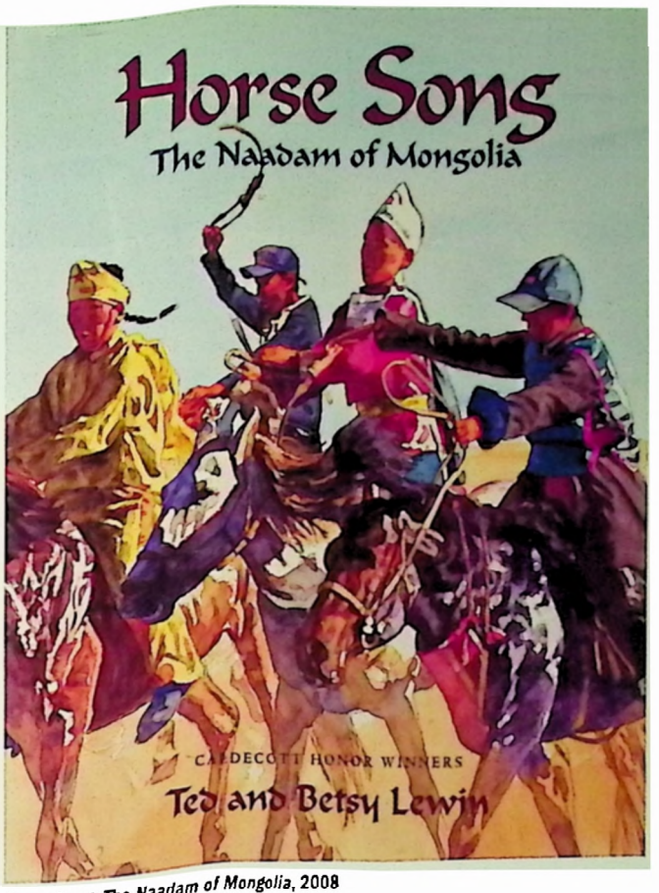
Balarama, A Royal Elephant, 2009

Interior illustration for *The World's Greatest Elephant*, 2006. Watercolor on board. Winner of the Society of Illustrator's Hamilton King Award, 2007

Wrap-around book cover illustration for *Breaker*, 1988. Watercolor on board



Puffling Patrol, 2012



Horse Song: The Naadam of Mongolia, 2008

Patrol, about the rescue of baby puffins in Iceland.

In 2007 I was given the Hamilton King Award for the best illustration of the year by a member of the Society of illustrators. It was from a book called *The World's Greatest Elephant.*

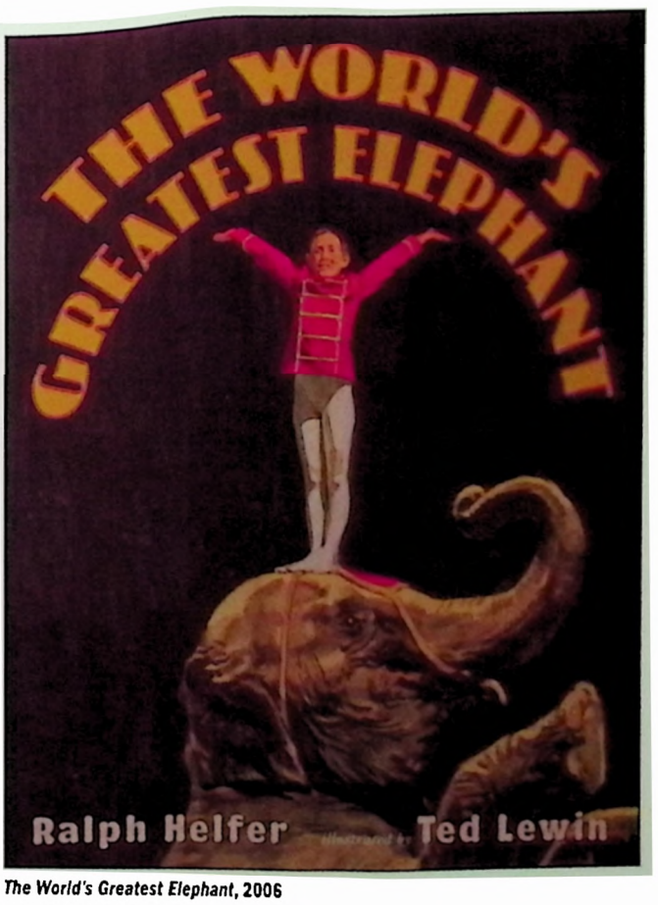
I taught a Master Studio class at Pratt for five years, and I'm currently co-teaching an Illustration class with Betsy in the MFA Program at Hartford Art School.

At this writing we are still very busy with six books between us in 2012. The book we are most excited about now is the soon to be published *Adventures with Ted and Betsy* about our 40 years of travel around the world.

It's been a great life, combining our travels to places all over the world with work we love. Our life and our art have become one. And, in my 50-plus years as an illustrator I've never forgotten the Pratt motto, "Be true to your work, and your work will be true to you."

—by Ted Lewin, 2013

Ted and Betsy Lewin in Uganda, 1997



The World's Greatest Elephant, 2006

Illustration from *Robin Hood*, 1923. Oil on canvas, 33" x 22". Photo courtesy of Heritage Auctions, HA.com

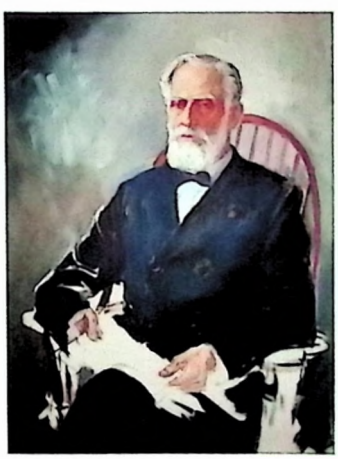
Edwin John Prittie, May 16, 1909

Edwin John Prittie:
American Illustrator

by John L. Prittie

How did Edwin John Prittie, accomplished illustrator of classic novels for almost 40 years, come to end his career doing artwork for bubblegum cards? The answer might be...serendipity.

The cards in question are Gum, Inc.'s "Horrors of War" series, and other related card sets from 1938 to 1942. Prittie was above all else a "military man," so in the late '30s, with the economy still struggling and the market for mainstream illustration running accordingly thin, Prittie found a home supporting a team of unseasoned artists on an illustration assembly-line.



Edwin's unfinished portrait of Thomas Prittie

This is the story of his long career, and the path that eventually brought him to the door of Gum, Incorporated, where E.J. Prittie and Gum, Inc. may have been, if briefly, the best thing that could have happened to each other.

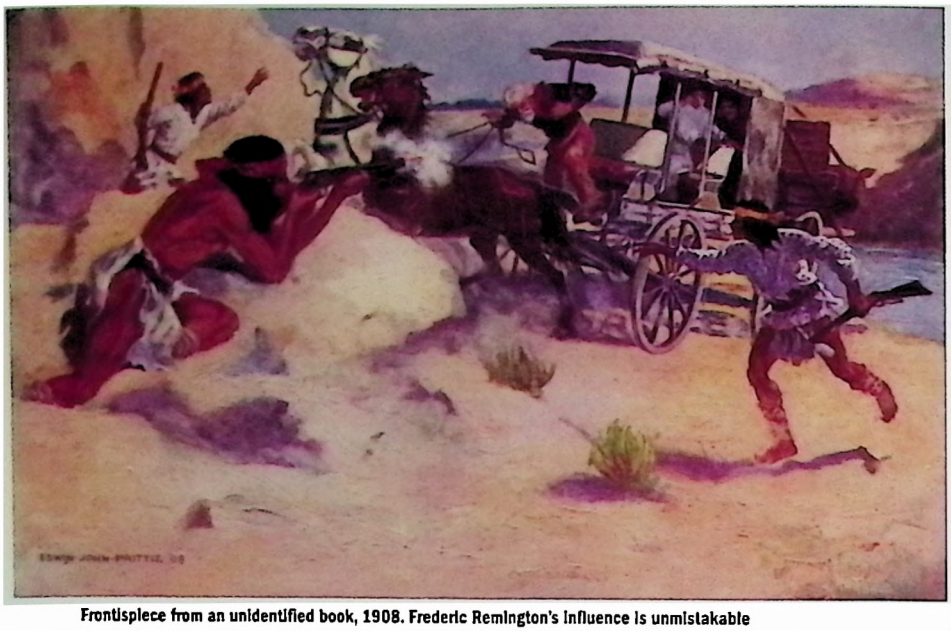
HISTORY

Edwin John Prittie was born on July 11, 1879, in Gouverneur, New York, a rural northern town near the Canadian border.

Edwin's father, Thomas Prittie, was a Civil War veteran who raised young Eddie in a post-Civil War, enthusiastically military-minded environment. The elder Prittie served in the New York Volunteer Infantry in the latter stages of the Civil War, and thereafter became an active member of the Grand Army of the Republic (GAR), a Civil War veterans' group (which was, among other things, the primary motivational force behind the national observance of Memorial Day).

Edwin attended many of the GAR "encampments" with his father. Still in high school, Edwin joined the Sons of Veterans of the Republic (SVR), the GAR spin-off for its following generation. In 1902, with a taste for the military but between any wars, he enlisted in the Pennsylvania State Fencibles, a National Guard affiliate with long historic roots, where by 1918 he attained the rank of colonel. All of these activities had a profound influence on his interests and his art throughout his career.

Edwin attended the Gouverneur public school system and graduated (in a class of 11) in 1898, the year the USS Maine blew up in Havana harbor, resulting in war being declared at the end of April. In a commencement address given by the young artist, Prittie exhorted against political and financial self-interests who "have wished to make our war with Spain one of politics instead of one for humanity and honor." In his view, America's patriotic duty was to help the Cuban people against the "outrageous cruelty" of Spain.



Frontisplece from an unidentified book, 1908. Frederic Remington's influence is unmistakable

An illustration from the "Bumper the Rabbit" series

Perhaps the single most important influence on Prittie's early years was the artist Frederic Remington, who was born and raised in Canton, NY—virtually the "next town over" from Gouvenour—in the sparsely-populated Adirondacks. Remington's star had been rising throughout Prittie's youth, and the "home town boy makes good" element served, at least in part, as inspiration for Prittie to pursue a career in art.

Advertisement for Gatchel & Manning Engraving, circa early-1900s

Prittie's father worked as a carpenter in New York's Thousand Islands region, and was reasonably prosperous during a boom in summer cottages for wealthy New Yorkers in the late 19th century. With his father's modest financial support, Edwin attended the Pennsylvania Museum School of Industrial Art in Philadelphia in 1899. He was a full-time student for two years, and continued with night school until 1905.

In September of 1901, Edwin began full-time employment illustrating for Gatchel & Manning, a prestigious printing and engraving firm in Philadelphia.

In 1905, Prittie received a "Certificate of Illustration" from the Museum School, as well as the Henry Perry Leland award for Best Work in Illustration. Later that year, he left G&M to begin a freelance career. He shared a studio with two other artists who became lifelong friends: Robert B. Stewart and Edwin F. Bayha. Bayha achieved modest repute in his own right for his magazine cover art.

Prittie immediately began doing commissions for advertising art, magazine interior illustrations for various companies, and book illustration for the Winston Publishing Co., with whom he was to have a relationship for nearly 30 years.

JOHN C. WINSTON PUBLISHING COMPANY

Prittie began his lengthy freelance relationship with Winston (eventually Holt, Rinehart and Winston) in 1905. He did dozens of covers, jackets, and interior pen and ink or wash drawings for numerous boys' adventure series by Edward Ellis, and girls' adventure series by Margaret Vandercook. He also illustrated or contributed to most of Winston's young adult non-fiction, reference, and text books.

In 1922, Edwin illustrated George Walsh's popular "Twilight Animal" (aka "Bumper the Rabbit") series. The original pub-

lisher had used very primitive illustrations in the books. "We have a series of animal stories in hand...purchased from another publisher," wrote the Winston editor in a 1922 letter. "We propose to make four new color plates for each of the 11 titles...These books are to be sold at a very low price." Prittie was offered (and accepted) $850 for the 44-piece job.

Throughout the 1920s and '30s, Prittie was the primary contributor of covers, interior plates, and ink drawings for Winston's "Classics Series." Among the other artists contributing to this series were Frank Godwin and Frederick Richardson.

Winston Classics Illustrated by Prittie
Mary Francis Story Book, 1921
Alice in Wonderland, 1923
Robin Hood, 1923
The Bible Stories Book, 1924
Grimm's Fairy Tales, 1924
Story of a Bad Boy, 1927
Black Beauty, 1927
The Little Lame Prince/Adventures of a Brownie, 1928
Wings of Flame, 1929
The Nurnberg Stove, 1929
Joan of Arc, 1930
Gulliver's Travels, 1930
Betsy Ross—Quaker Rebel, 1932

Illustration from *Alice In Wonderland*, 1923

Men Pulling Sleds
Frank E. Schoonover
(1877 - 1972)
Oil; 43" x 24"; 1929
"Collier's Weekly Magazine"; 5/15/1926
#1433 in the Catalogue Raisonné

Schoonover's remarkable winter trip to Hudson Bay during the winter of 1903-04 is well documented in his son, Cortlandt's, book, "The Edge of the Wilderness", Methuen 1974.

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1616 N. Rodney Street
Wilmington, DE 19806
302-656-0135
studios@dca.net
www.schoononverstudios.com

BOOTH #1
50th Delaware Antiques Show
November 8-10, 2013
Chase Center on the Riverfront
Wilmington, DE
www.winterthur.org/das.

Frontispiece illustration for *Joan of Arc*, 1930

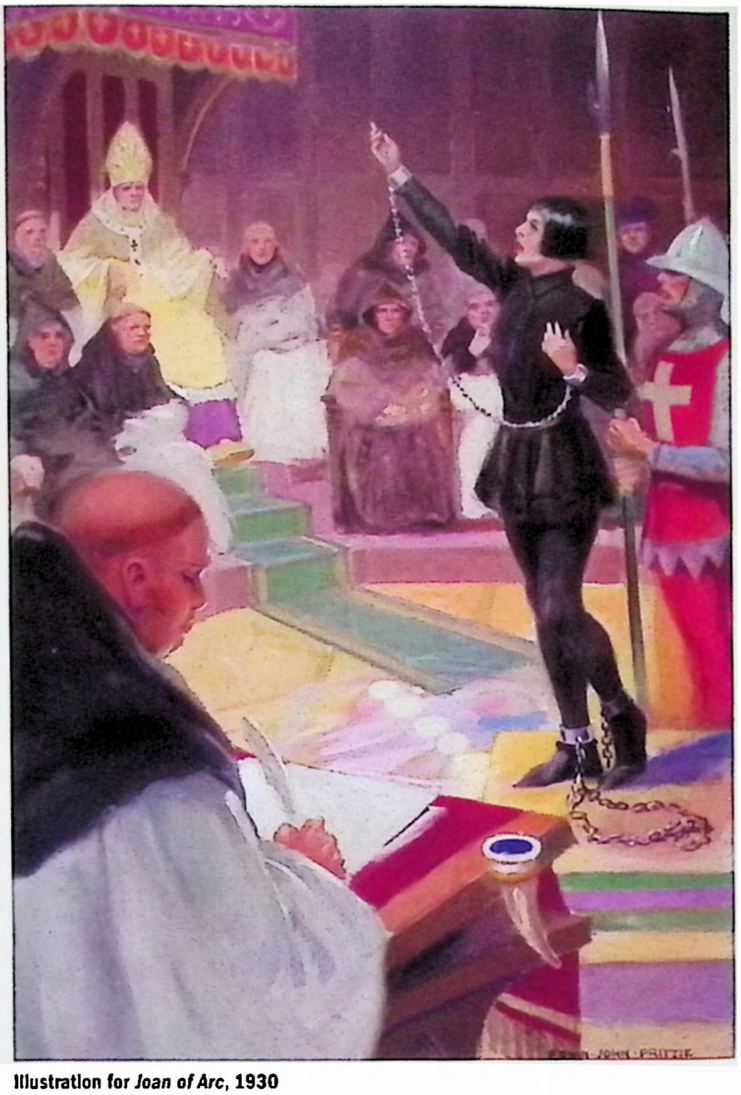


Illustration for *Joan of Arc*, 1930

Interior illustration for *Joan of Arc*, 1930

ABOVE: Illustrations for *Joan of Arc*, 1930 (details)

Author Mabel Dodge Holmes expressed her thoughts to Prittie after previewing the newly completed frontispiece for her book *Joan of Arc*, published in 1930. "I like it in the extreme and feel that my book will be very much dressed up thereby…I should like it if Jeanne could be made a little less pretty with a little stronger, more of the French peasant type cast of features…her hair should be made straight, without the fluff at the bottom…she ought not to be pretty." She closed with, "I particularly love the white horse—he is a sweet thing!"

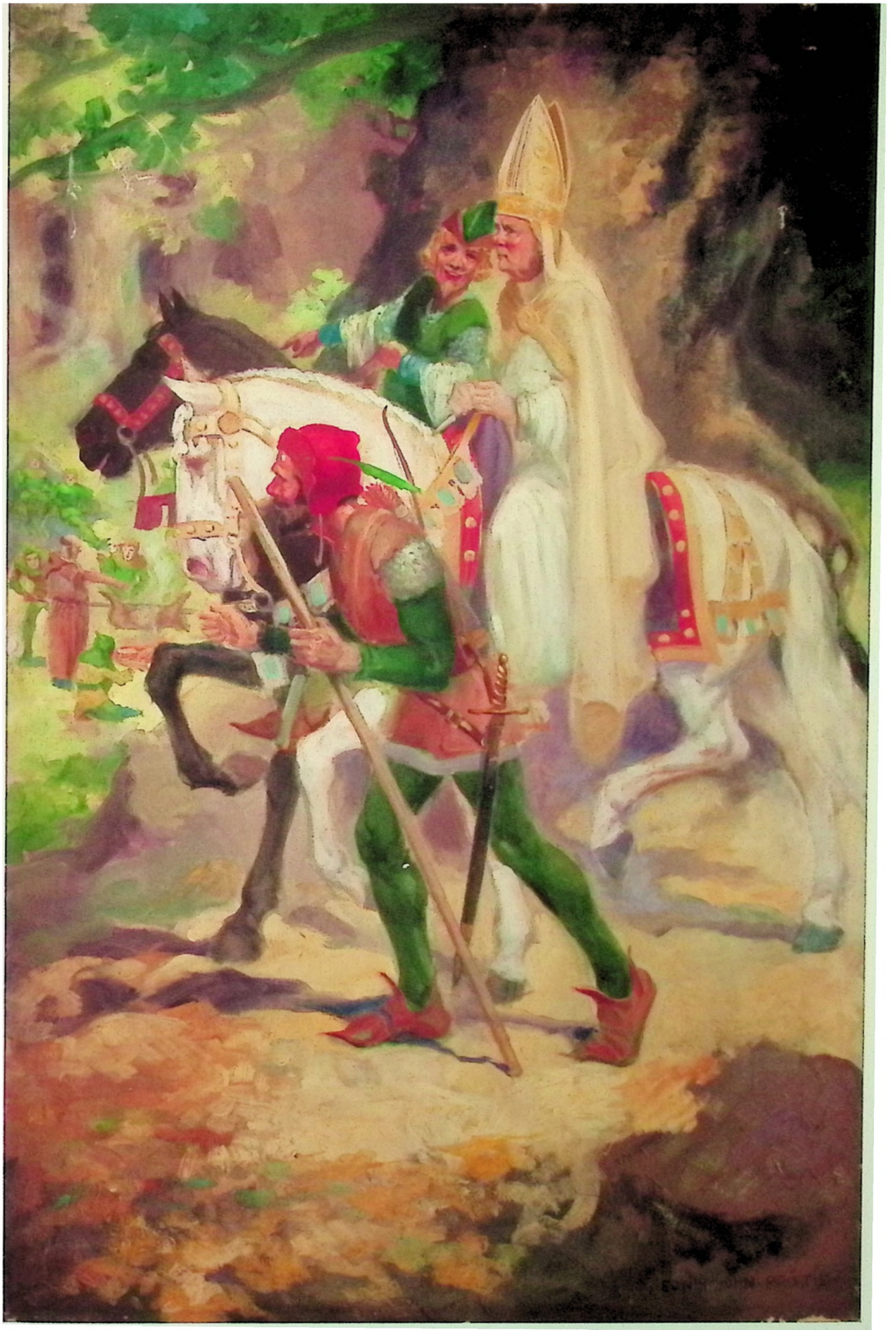


Illustration for *Robin Hood*, 1923. Oil on canvas, 33" x 22". Photo courtesy of Heritage Auctions, HA.com

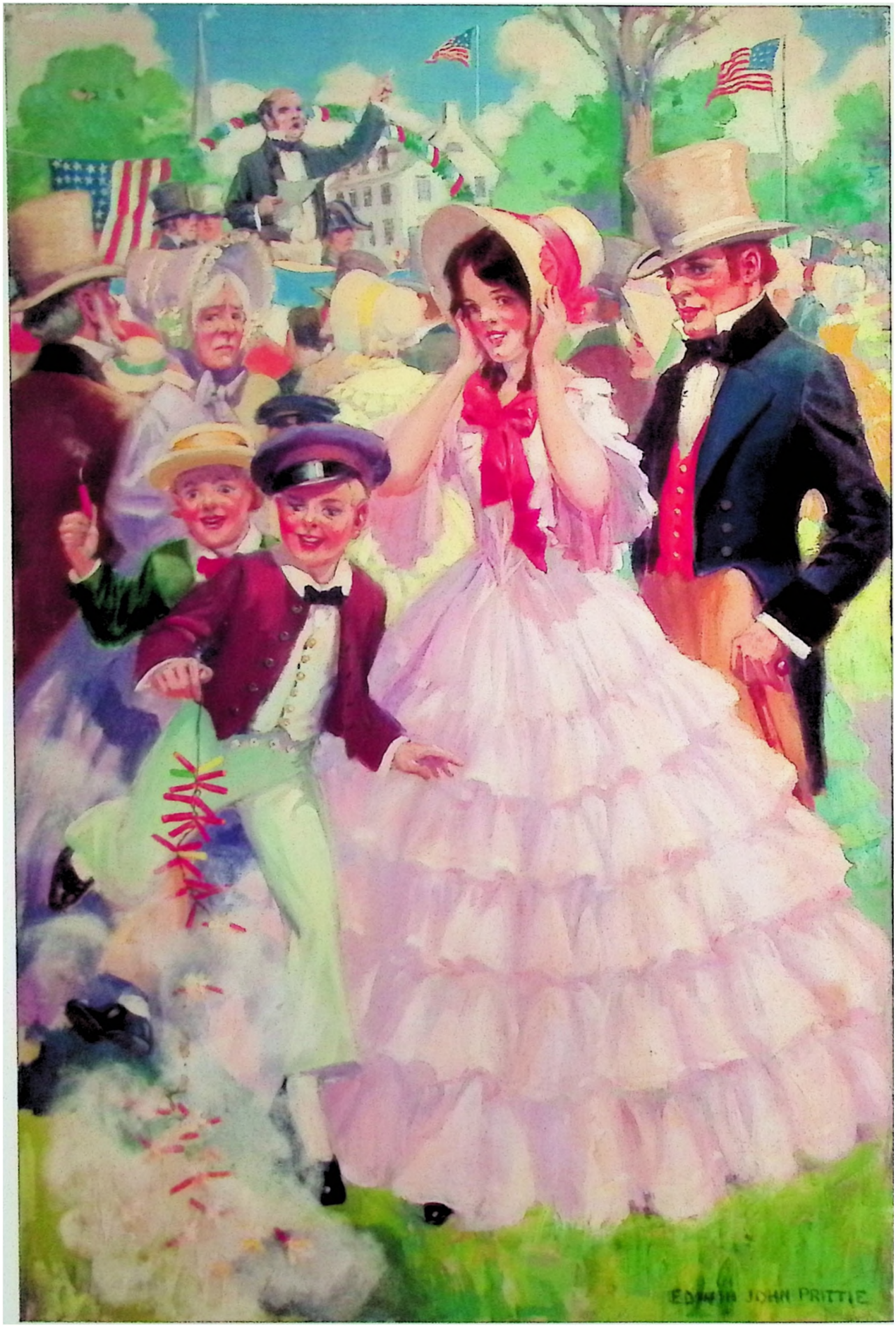


Illustration for *The Story of a Bad Boy*, 1927. Oil on canvas, 27" x 18". Photo courtesy of Heritage Auctions, HA.com

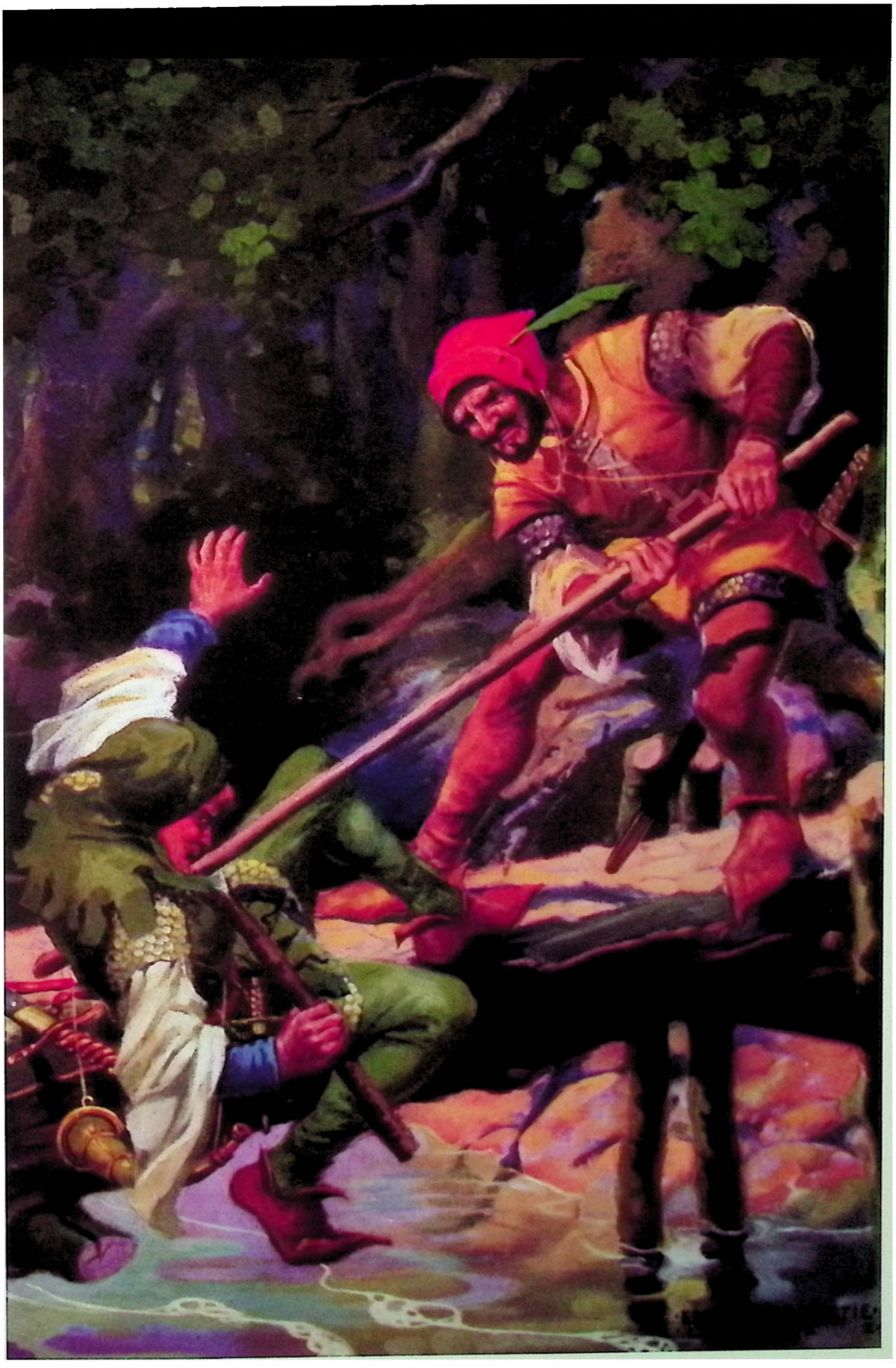
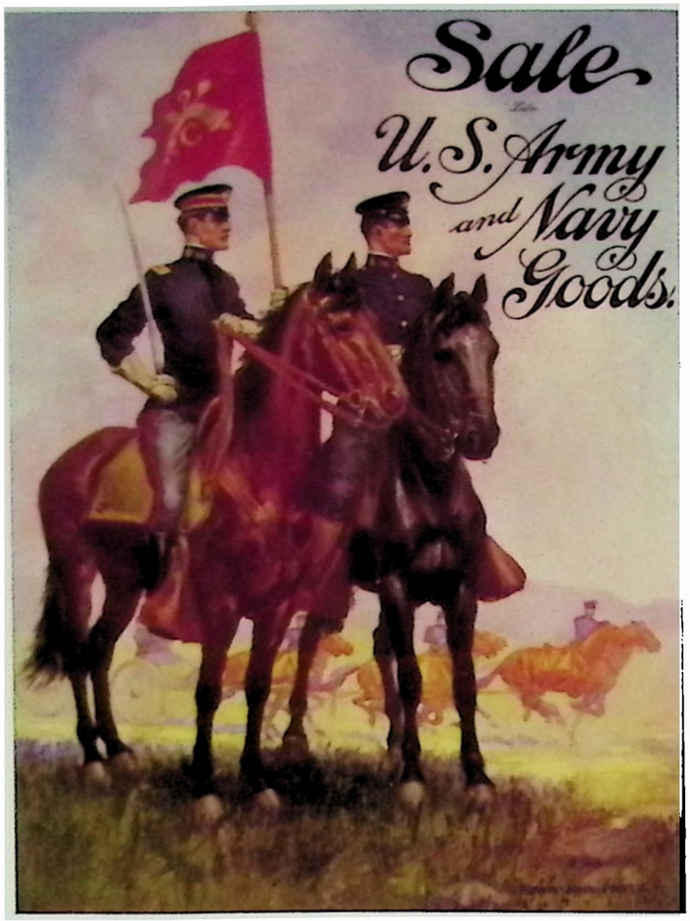


Illustration for *Robin Hood*, 1922



Prittie used himself as the model for the figures in this advertising illustration, 1912

Book cover illustration for *Sergeant York—The Last of the Long Hunters*, 1930

Ellen "Ella" (French) Prittie was the model for this unknown magazine illustration

FAMILY AND INFLUENCES

In 1913 he married Ella French, a fellow-artist with "Gibson Girl" looks and a successful career doing fashion ads and news illustration for the *Philadelphia Inquirer* newspaper. Ella died tragically of illness in 1917, but her face is often seen in Prittie's early illustrations.

Due to his age, the recently widowed Prittie was unable to join the active armed forces during WWI. A letter writing campaign by Prittie and numerous fellow State Fencible officers failed, much to his dismay, to sway the Army enlistment bureau. He remained active in both the SVR and the State Fencibles his entire life, and his military experience was a pervasive influence in his art.

In a speech to the Philadelphia Society of Allied Arts in the 1920s, Prittie stated, "There is one phase of illustrating very dear to me personally, and...that is the illustration of the military and naval life of this country... [Some] argue that there are so few people who care for the army or know what is right as to detail of uniform as to make any effort for accuracy on the part of the artist unnecessary." He went on to discuss the importance of an authentic depiction of the details when illustrating military subjects, as a measure of respect to the men involved.

When Prittie was illustrating Winston's *Sergeant York—The Last of the Long Hunters*, he asked his publisher to seek some details from Sgt. Alvin York regarding the critical moments of the battle. York's response, as forwarded by the editor, is on the next page; the resulting illustration is shown above.

Interior book illustration for *Wings of Flame*, 1929

Interior book illustration for *Wings of Flame*, 1929

Dear Mr. Prittie:

As I wrote you on the 19th, I took up the several matters with Sergeant York as referred to in my letter to you. I am enclosing copy of the letter I sent to him. This morning I received a telegram from him reading as follows: ANSWERING LETTER MY POSITION WAS ERECT HAD REVOLVER AND RIFLE DID NOT WEAR OVERCOAT SINCERELY SGT ALVIN C YORK

This defintely defines the several details we were in doubt about and should therefore enable you to proceed with the drawing of the jacket at once. It may also help you in the preparation of some of the other drawings you have to make.

In 1921, Edwin (known by friends as "Eddie") remarried to Meta Thierry, and in 1922 they had their only child, son Thomas. Recurring faces in many of Prittie's works bear strong resemblance to his gray-bearded father, Thomas; his young son "Tommy"; and to the artist himself.

THE BOOK OF LIFE

Prittie's second largest commission was actually outside of his Winston portfolio. This was a contract to illustrate an eight-volume set of high quality, densely illustrated Christian books entitled "The Book of Life." Prittie was a Methodist, with moderate religious convictions. Two of his Winston books and numerous cover and interior illustrations for magazines were religiously and/or biblically themed, so he was well-acquainted with the subject matter.

Interior book illustration for *The Book of Life*, 1923

Prittie was commissioned to produce approximately a dozen dramatic color plates and an equal number of black and white drawings of biblical scenes. These supplemented hundreds of photographic and artist renderings, mostly from extant sources.

The illustration shown was originally envisioned by the book's editor, and described in a letter to the artist:

"How would a picture of Paul going down by night from Jerusalem to Caesarea under cavalry escort do? You draw horses well, I know—a deep blue sky—moonlight—Paul on horseback—Roman cavalry—spearmen in the background...I should think it might appeal to you."

The painting was an afterthought by the publisher, who felt he needed it to round out the set. It was painted gratis, and under enormous pressure to get the work submitted so as not to delay printing. In light of this, it is interesting to contrast the upper half of the piece with what seems to be a hurriedly-finished lower half.

COMFORT MAGAZINE

Beginning in 1926, Edwin illustrated covers for the monthly magazine *Comfort*, published out of Augusta, Maine, by the John Gannet Co. *Comfort* was popular with rural women, who were its target market. Its cover themes tended toward folksy, light-hearted slices of American farm life. Prittie was born and raised on a farm, and summered in the Oswego, N.Y. farmhouse to which his father had retired. He knew personally the simple, depression-era rural life that he expressed on his *Comfort* magazine covers, and he soon became their exclusive cover artist, eventually going on to illustrate roughly 150 covers over a 15-year span, from 1926 to 1941.

At its peak around the turn of the century, *Comfort* boasted the largest circulation of any subscription magazine in the country—at over one and a quarter million subscribers. *Comfort*'s popularity was due in large measure to a very low subscription cost, owing to the magazine being primarily an advertising vehicle. As such, it relied on advertising revenue—and that, in turn, depended on its large readership. It also relied on low production costs. It was printed in black and red on a two-color press, using newsprint paper. As the artist's proofs in this article show, the two-tone process actually required pen and ink drawing, not true painting or wash. Prittie was clever in his use of subjects to which pseudo-browns, pseudo-flesh-tones, and reds, could bring an almost full-color feel to the black and red prints.

Prittie began doing the *Comfort* magazine covers in 1926, and with only a few exceptions produced all of the covers from 1929 to 1941. The magazine continued briefly without cover art, then ceased publication in 1942.

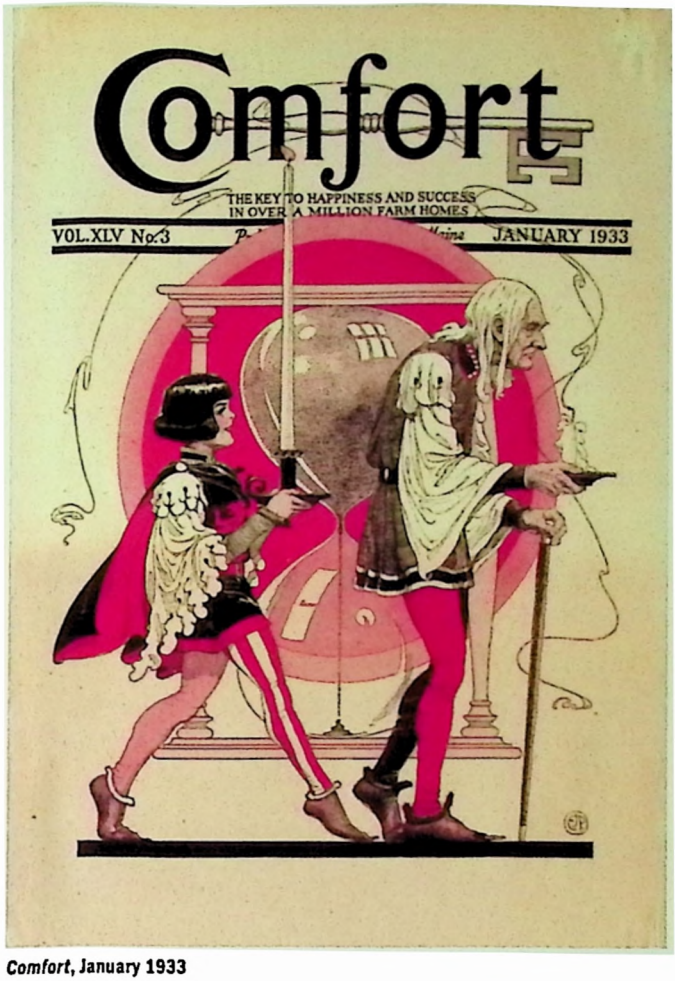
Demand for illustration waned throughout the 1930s, due in part to the Great Depression, and was exacerbated by the growing use of photographic illustration. Prittie's last work for Winston was in 1932, and monthly *Comfort* magazine covers alone did not provide a sustaining income.

In 1936, Disney was recruiting artists in the Philadelphia area, and Prittie submitted a letter of introduction. In response,

Comfort, January 1928

Comfort, February 1928

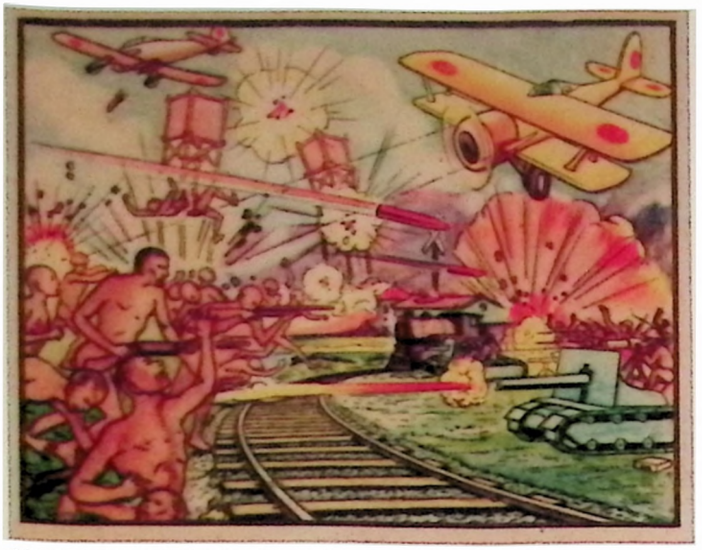
Comfort, November 1936. Edwin's son Tommy (in Boy Scout uniform) stands behind his grandfather, Thomas, seated and shown wearing his GAR uniform



Comfort, January 1933

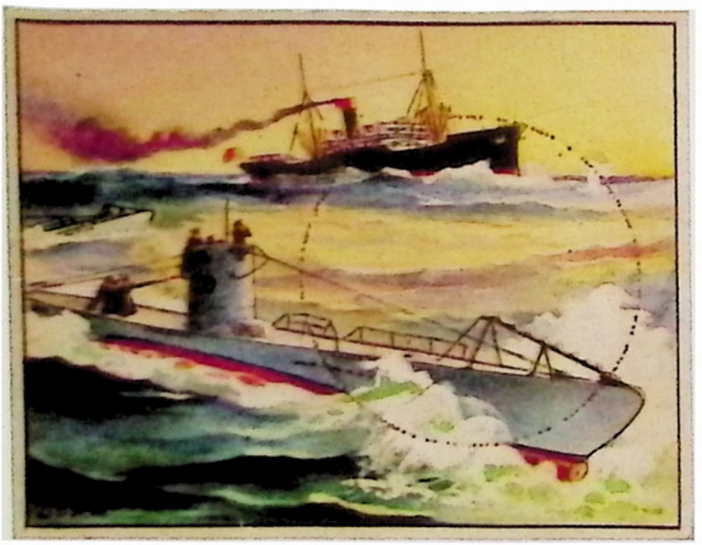
Comfort, November 1936. This cover is a self-portrait of the artist at 57

Comfort, December 1937



20 Naked Chinese Nationalists Charge Foe, card #10 from *The Horrors of War*, 1938

The Lone Ranger Rescues Joan from the Pit, premium card #3, 1940



Card #50 from *War News Pictures*, 1939

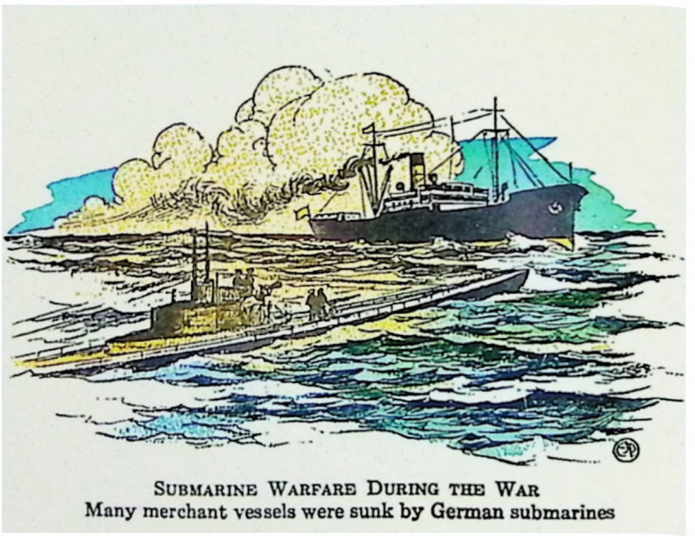


Illustration from *The Growth of Our Country*, 1933

he received a letter with a five-page questionnaire requiring numerous freehand drawings addressing nine scenarios, four of which involved "Mickey," and all intended to establish how creative and funny a prospective artist was.

For example, "A fat man is wearing shorts and skipping rope...Is he funny to look at?...Is there life?...Is it tragic?"

Prittie did not pursue the Disney option, as he was not convinced of the long term viability of what he considered an "upstart" company. It also would have entailed moving to Burbank, California.

GUM, INC.

In 1938, Gum Inc., a Philadelphia-based chewing gum manufacturer founded in 1930 by J. Warren Bowman, put out a new series of trading cards called (and depicting) "The Horrors of War." The slogan, "To know the horrors of war, is to want peace" was printed on the back of each card, along with a description of that card's particular horror.

This noble, if thin, façade hid the true marketing plan which targeted adolescent boys with graphic depictions of mayhem, death, and dismemberment from then-current international conflicts (mostly the Sino-Japanese War—of "rape of Nanking" infamy—but also the Italo-Ethiopian War, and the Spanish Civil War.) The cards were hugely successful. The last 48 cards of the series included depictions of Nazi Germany. The cards were discussed in *Life* magazine for their propagandistic effect on the youth of the time, and even President Roosevelt used the cards in presentations to Congress when discussing the current events of the increasingly war-torn world.

The George Moll Agency, Gum Inc.'s art and advertising agency, had hastily prepared the initial cards in the "Horrors of War" series using a small staff of young art students and recent graduates who worked as a team—assembly-line style. The initial cards were on the primitive side, and Bowman did not find them pleasing.

Prittie, at the time casting for work, was hired by the Moll Agency's art director Charles Steinbacher in 1938, as primary illustrator and overseer of the rest of the artistic staff, providing military authenticity. Initially he provided the sketches of the general scene, but soon he was doing the central themes with the backgrounds filled in by others. Eventually, Prittie

was doing nearly all of the illustration. The point in the 288 card series at which Prittie joined the team is not known, and as a team effort the cards remained artistically inconsistent throughout, but later cards did exhibit marked improvement from the earliest cards. The artistry, and to a greater extent the subject matter, have made the set "the most popular and sought-after non-sports cards ever produced."

The company did numerous war-related spin-offs of the original set. In one interesting example, from a 1939 series entitled *War News Pictures* (#50), Prittie apparently reprised his own textbook illustration of WWI German submarine activity from *The Growth of Our Country*, 1933.

One Gum, Inc. series illustrated entirely by Prittie deserves special mention. This is the "Lone Ranger" series, published in 1940, comprising 48 cards. This is one of the most famous chewing gum card sets ever printed, and its artistry has been highly praised by collectors. The images look more like quality book illustrations than trading card art, and bear obvious stylistic markers to Prittie (with a Remington influence).

The Horrors of War series was complete by the end of 1938,

Edwin John Prittie, circa 1945

but the spin-offs and unrelated series kept Prittie employed by Gum, Inc. until 1942. Ironically, America's entrance into WWII, which some have argued may have been expedited by Gum's war card sets, created shortages of sugar and latex. The company halted trading card production as it was no longer able to manufacture gum. That same year, *Comfort* magazine ceased publication.

LAST DAYS

At this point the 63 year old Prittie retired from full-time illustration. But to do his bit for the war, he took a job as draftsman with the U.S. Navy Yard in Philadelphia. With the close of the war, he took a similar position with the Pennsylvania Department of Agriculture.

In 1956, suffering from glaucoma and a detached retina, Edwin and his wife Meta retired permanently to their second home in Oswego, NY. Prittie suffered a debilitating stroke in 1960, and he died on February 20, 1963, at the age of 83.

— by John L. Prittie, 2013

John L. Prittie is the grandson of Edwin John Prittie, and compiled this biography from personal family documents and oral history.

New and Notable:

PENNSYLVANIA RAILROAD ADVERTISING ART

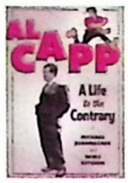
BY CHUCK BLARDONE
284 PAGES, FULL COLOR
$89.95 HARDCOVER
PRRT&HS, 2013

This beautiful new art book, *Pennsylvania Railroad Advertising Art* by Chuck Blardone, is now available, and it's a stunning volume. The book features the incredible collection of railfan Ed Lied, who over the course of many years amassed a staggering agglomeration of ephemera—hundreds of examples of broadsides, posters, booklets, flyers, timetables, newspaper ads, menus, original artwork, and much more. The work of many notable illustrators is showcased, including such artists as N.C. Wyeth, Grif Teller, John Clymer, Sascha A. Maurer, Howard Scott, Leslie Darrell Ragan, Edward Eggleston, James R. Bingham, Stevan Dohanos, Frank J. Reilly, Geoffry Biggs, Jerome Rozen, Hy Hintermeister, and more. All of the images in the book have been digitally photographed and meticulously retouched to new or like-new condition, and the overall effect is spectacular. Historian Chris Baer of the Hagley Museum & Archives provides an introduction. You won't find this on Amazon, so please visit the website at www.PRRTHS.com. You may also send a check or money order to: Kutztown Publishing Co., P.O. Box 326, Kutztown, PA 19530-0326.

FELDSTEIN: THE MAD LIFE AND FANTASTIC ART OF AL FELDSTEIN!

BY GRANT GEISSMAN
320 PAGES, FULL COLOR
$49.99 HARDCOVER
IDW, 2013

Feldstein: The Mad Life and Fantastic Art of Al Feldstein! takes a long-overdue look at the entire remarkable career of this legendary artist, writer, and editor. Both a full biography and a coffee-table art book, the story begins with the earliest surviving Feldstein artwork from the High School of Music and Art, presents his very earliest comic-book work, and follows his development from the 1940s Victor Fox shop (including the titillating "headlight" comics) to his highly visceral work for the classic E.C. Comic book line. Along with rare and previously unpublished photographs, the book pictures every E.C. Feldstein comic book cover (many placed alongside the original artwork), presents several complete E.C. Stories, plus nearly every splash page and house ad Feldstein did for E.C. The book traces his 30-year career as the editor of MAD, and present his post-retirement work as a "fine" artist, including his prize-winning Western canvases and his many commissioned paintings "revisiting" his classic cover images from the 1950s. Every aspect of Feldstein's long career and fascinating personal life is examined, warts and all.



AL CAPP: A LIFE TO THE CONTRARY

BY MICHAEL SCHUMACHER & DENIS KITCHEN
305 PAGES, BLACK AND WHITE
$30.00 HARDCOVER
BLOOMSBURY USA, 2013

More than 30 years have passed since Al Capp's death, so while he may no longer be a household name, at the height of his career his groundbreaking comic strip *Li'l Abner* reached over 90 million readers. The strip ran for 43 years, spawned two movies and a Broadway musical, and originated such expressions as "hogwash" and "double-whammy." Capp himself was a familiar personality on TV and radio; as a satirist, he was frequently compared to Mark Twain.

Though *Li'l Abner* brought millions of people joy, the man behind the strip was a complicated and often unpleasant person. A childhood accident cost him a leg—leading him to art as a means of distinguishing himself. His apprenticeship with Ham Fisher, creator of Joe Palooka, started a 20-year feud that ended in Fisher's suicide. Capp enjoyed outsized publicity for a cartoonist, but his status abetted sexual misconduct and protected him from the severest repercussions. Late in life, his politics became extremely conservative; he counted Richard Nixon as a friend, and his gift for satire was redirected at targets like John Lennon, Joan Baez, and anti-war protesters on campuses across the country.

With unprecedented access to Capp's archives and a wealth of new material, Michael Schumacher and Denis Kitchen have written a probing biography. Capp's story is one of incredible success and failure—told here with authority and heart.

THE ART OF BROM

INTRODUCTION BY ARNIE FENNER
208 PAGES, FULL COLOR
$44.95 HARDCOVER
FLESK PUBLICATIONS, 2013

The Art of Brom is the largest, most comprehensive retrospective ever published on the work of this extraordinary dark fantasy artist. Collecting together the very best of his art from an over 30 year career, many of these pieces have never been published before. The artist has written an insightful autobiography detailing his journey from his earliest childhood drawings, his frustrations with commercial art and challenges breaking into the industry, to his years working in games and film, and insights into his latest personal works. Dark and beautiful, haunting and inspiring, *The Art of Brom* is a diverse showcase of images made iconic through his illustrated novels and his work in film and games. Designed by the artist himself, the layouts allow Brom the opportunity to arrange his art in a personal manner, with large full-color images and details to show his brush work. This is a luscious masterwork, and one of my favorite books of the year.

DIAN HANSON'S HISTORY OF PIN-UP MAGAZINES

EDITED BY DIANE HANSON
816 PAGES, FULL COLOR
$39.95, 3 HARDCOVERS IN SLIPCASE
TASCHEN, 2013

If you already own *Dian Hanson's History of Men's Magazines* series, these books basically cover the same territory, though in a slightly reformatted version. Bargain priced at only $39.99 for three books in a slipcase, this set is almost irresistable even if you own the aforementioned set of books.

Once more, Hanson traces the birth and Golden Age of the pin-up magazine, from 1900 to 1969. In Volume 1 you'll learn about the first magazines that appeared around 1900 in France, Germany, and the U.S., and follow them through the First and Second World Wars. Covered are men's magazines masquerading as movie magazines, humor magazines, art magazines, nudist magazines, and "spicy" fiction.

Volume 2 documents the proliferation of pin-up magazines following World War II, most notably *Playboy*, that debuted in December 1953 and spawned dozens of imitators. Here's the emergence of English men's magazines, fetish magazines (John Willie and friends), and the top five covergirls of the 1950s.

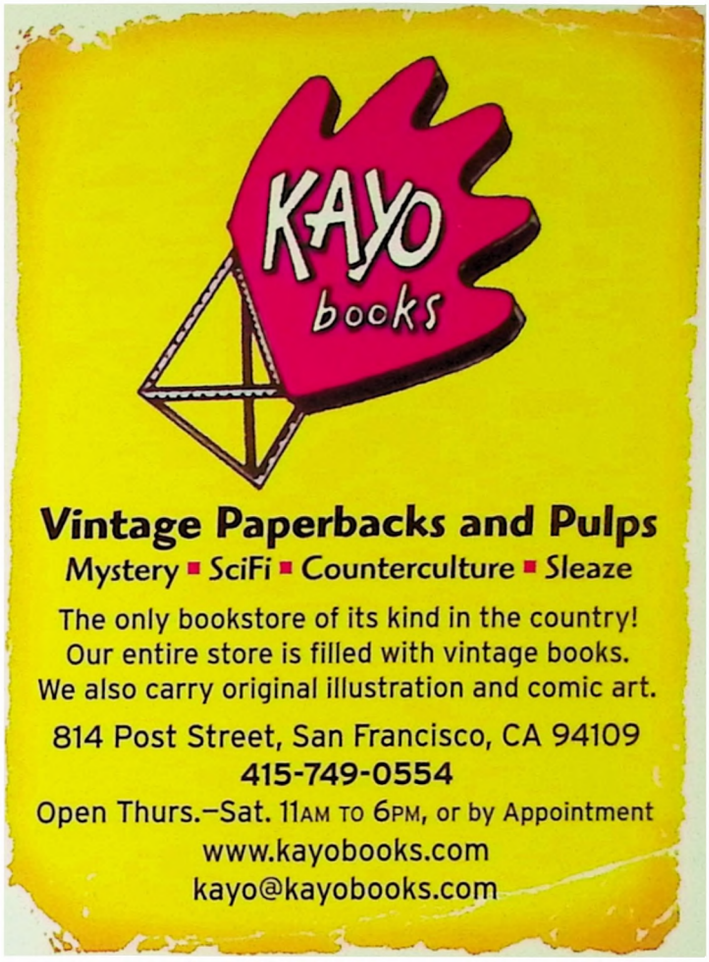
Volume 3 begins with an explosion of new American pin-up magazines following the loosening of U.S. obscenity laws, and continues with French titles in decline, England going pervy; nudists going hippy, and Germany going pervy, hippy, and political.

This re-edited version is less text heavy than the original but contains more images. Hundreds and hundreds of full color reproductions of rare and rarely seen images, as well as the most iconic from Bettie Page to Marilyn Monroe.

MAGIC: 1400s–1950s

EDITED BY NOEL DANIEL
544 PAGES, FULL COLOR
$69.99 , HARDCOVER IN SLIPCASE
TASCHEN, 2013

This astonishing and monumental book celebrates more than 500 years of the dazzling visual culture of the world's greatest magicians. Featuring rarely seen vintage posters, photographs, handbills, and engravings as well as paintings by Hieronymus Bosch and Caravaggio among others, this 544-page, 15 pound volume traces the history of magic as a performing art from the 1400s to the 1950s. Combining sensational images with incisive text, *Magic* explores the evolution of the magician's craft, from medieval street performers to the brilliant stage magicians who gave rise to cinematic special effects; from the 19th century's Golden Age of Magic to groundbreaking daredevils like Houdini and the early 20th century's vaudevillians. Contributing authors include magician and collector Mike Caveney, illusionist Jim Steinmeyer, and sleight of hand master Ricky Jay.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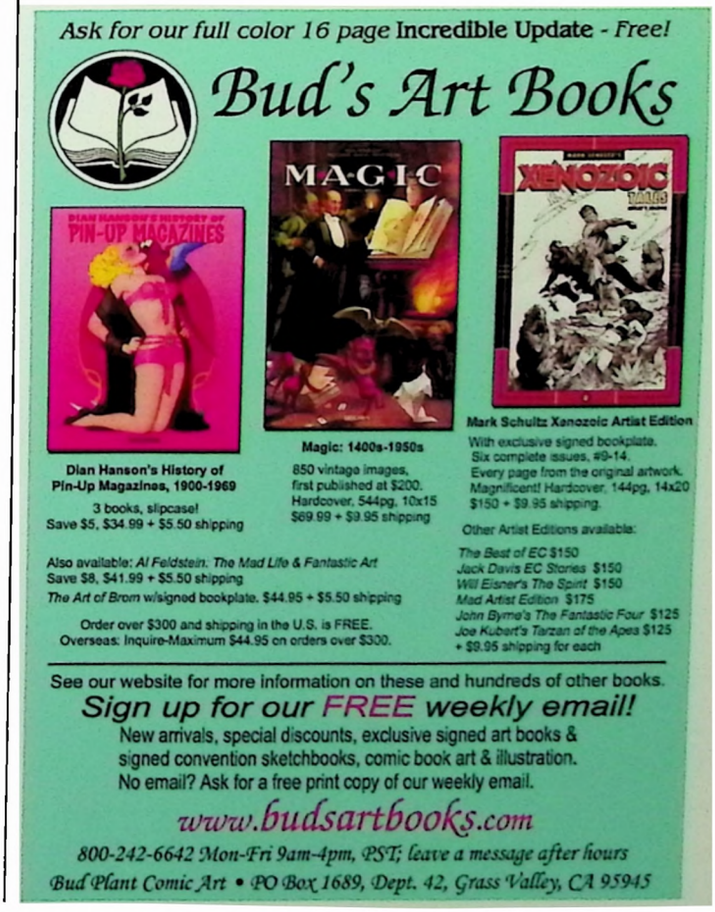
Ask for our full color 16 page Incredible Update - Free!
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Dian Hanson's History of Pin-Up Magazines, 1900-1969
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850 vintage images, first published at $200. Hardcover, 544pg, 10x15
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Other Artist Editions available:
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Jack Davis EC Stories $150
Will Eisner's The Spirit $150
Mad Artist Edition $175
John Byrne's The Fantastic Four $125
Joe Kubert's Tarzan of the Apes $125
+ $9.95 shipping for each
Also available: Al Feldstein: The Mad Life & Fantastic Art
Save $8, $41.99 + $5.50 shipping
The Art of Brom w/signed bookplate. $44.95 + $5.50 shipping
Order over $300 and shipping in the U.S. is FREE.
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See our website for more information on these and hundreds of other books.
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signed convention sketchbooks, comic book art & illustration.
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800-242-6642 Mon-Fri 9am-4pm, PST; leave a message after hours
Bud Plant Comic Art • PO Box 1689, Dept. 42, Grass Valley, CA 95945

EXHIBITIONS & EVENTS

Modern Cartoonist: The Art of Daniel Clowes

June 29 through October 13, 2013
Museum of Contemporary Art Chicago, IL

Daniel Clowes is an acclaimed comic book artist and graphic novelist—although he prefers the designation "cartoonist"—with nearly 50 publications to his credit. He is also a magazine illustrator (and regular cover artist for the *New Yorker*) and an Oscar-nominated screenwriter for the film adaptation of his 1997 graphic novel *Ghost World*, which is widely credited with establishing the graphic novel as a credible literary form. This major survey, the first museum retrospective of Clowes's work, presents more than 125 original drawings and artifacts. A traveling exhibition that first appeared at the Oakland Museum of California Art—the city that Chicago-born Clowes now calls home—the show will be expanded significantly for its MCA Chicago presentation.

For more, visit: www.mcachicago.org

Snow White and the Seven Dwarfs: The Creation of a Classic

June 8 through October 27, 2013
The Norman Rockwell Museum at Stockbridge, MA

This exhibition explores the making of Walt Disney's classic animated film *Snow White and the Seven Dwarfs* through more than 200 original works of art—from conceptual drawings and early character studies, to detailed story sketches and animation drawings. Meticulously-rendered pencil and color layouts, rare watercolor backgrounds, colorful animation cels, vintage movie posters, and a variety of interactive stations in this fantastic exhibition will bring Walt Disney's unforgettable story to life.

For more information, visit: nrm.org

Wendell Minor's America

November 9, 2013 through May 26, 2014
The Delaware Art Museum, Wilmington, DE

Take a journey through history through the art of Wendell Minor, our nation's premier historical picture book illustrator. The artist's many acclaimed children's books reflect his love of America's varied landscape and a deep respect for the environment. His travels have taken him from the tropical Everglades of Florida to Barrow Alaska in the Arctic Circle; from his native Midwest to the Grand Canyon in the Southwest; and throughout the United States to research, draw and paint on location, and immerse himself in the subject at hand.

Original artworks, artifacts, and references for *Reaching for the Moon and Look to the Stars* by Buzz Aldrin, *Sitting Bull Remembers* by Ann Turner, *Abraham Lincoln Comes Home* by Robert Burleigh, *Arctic Son* by Jean Craighead George, *Shane* by Jack Schafer, and *America the Beautiful* by Katharine Lee Bates, among many others, will celebrate 25 years of unforgettable picturebook art. The exhibition will be accompanied by a catalogue featuring essays by many of the noted authors and editors whom Minor has partnered with.

For more information, visit: nrm.org

Maurice Sendak—A Celebration of the Artist and His Work

November 9, 2013 through February 9, 2014
The Society of Illustrators, NY

The exhibition will be comprised of 65 works, culled to commemorate the 50th anniversary of Sendak's beloved *Where the While Things Are.* It will explore the creative genius of a man who gave form, in words and images, to the fierce power of children's imagination. Original works will be complemented by quotes from 50 prominent individuals such as Tom Hanks, President Barak Obama and Theodor Geisel (Dr. Seuss). Also in the gallery will be a film, documentaries, a reading table for children and families, and an interactive art-making area.

The exhibition will be grouped in four themes and will examine: *Where the Wild Things Are*: From Pages to Stages and Screens; Illustrations for *The Sign at Rosie's Door*, *Pierre*, *In the Night Kitchen*, *Little Bear*, and more; Cover to Cover; Wall to Wall: Magazine covers, original posters, prints; Early and personal works.

For more information, visit: www.nbmaa.org

Know of any upcoming exhibitions or events related to the world of classic illustration? Email: illomag@gmail.com

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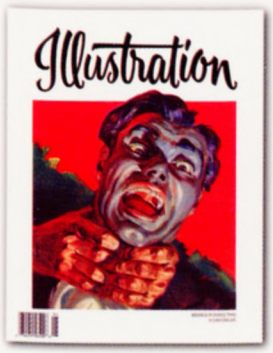

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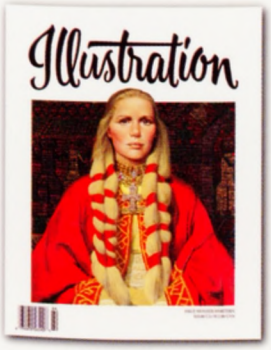

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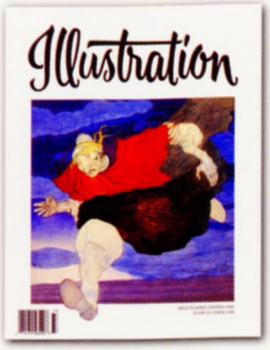

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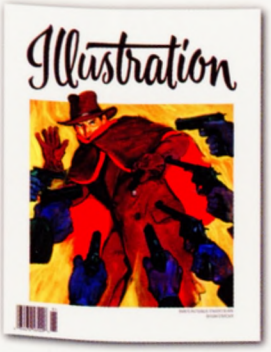

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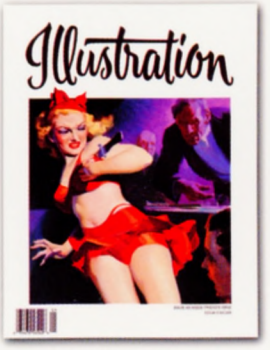

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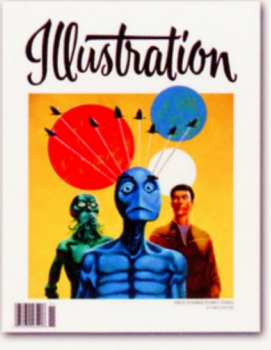

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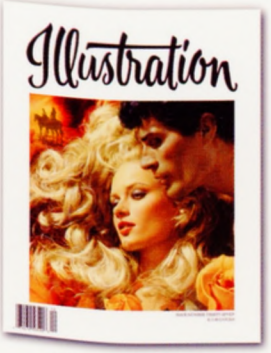

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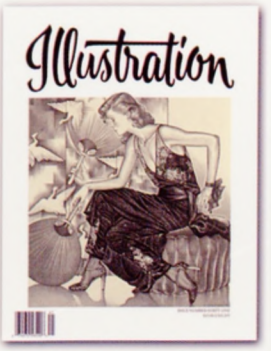

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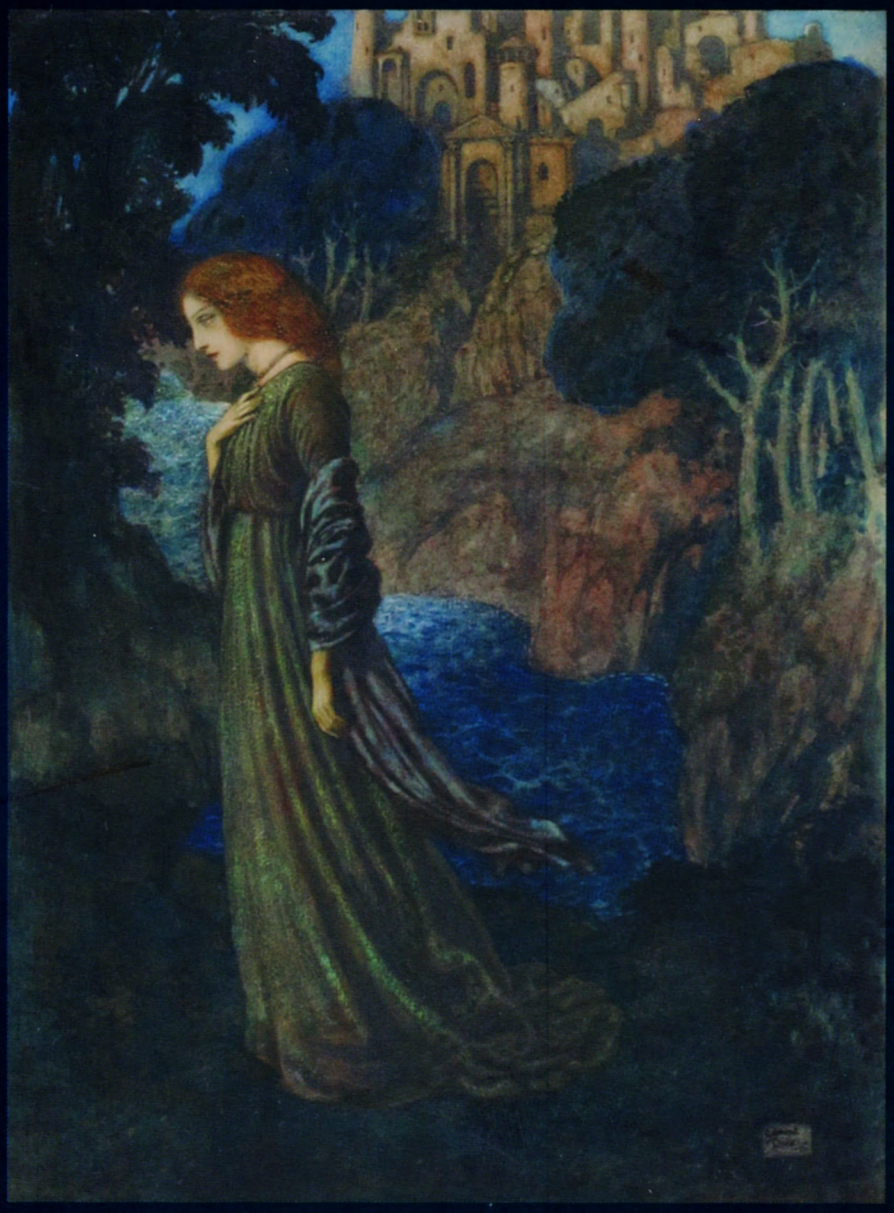

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